



Annual Review 2020 - 21

Contents

- 2 Welcome from our Chair
- 3 About RADA
- 4 - 5 Year at a glance
- 6 - 7 Student work - productions, films and exhibitions
- 8 Graduates
- 9 BA (Hons) in Acting
- 10 FdA and BA Technical Theatre and Stage Management
- 11 MA Theatre Lab
- 12 Access and participation
- 13 RADA Business
 - Fundraising
 - Stage Critical
 - RADA Talks
- 14 Short courses
- 15 Thanks to our supporters

Welcome from our Chair



This is my first annual review as Chair of RADA Council. I formally took over in June 2021 from my predecessor, Sir Stephen Waley-Cohen, who stepped down after 14 years of dedicated service as Chair and as a member of Council before that. I am truly indebted to both Stephen and Edward Kemp, who stepped down as Principal in 2021, and for all their work for over a decade in ensuring RADA is a world-class drama academy.

I want to begin by commending all staff and students for their commitment, fortitude, and skill during these unprecedented and extremely challenging times. It should be a matter of pride that despite the enormous complexities of Covid, we were largely able to deliver our world-leading training and all students were able to graduate.

My priority as the new Chair, has been the appointment of the new Principal. I am very pleased that the new Principal for RADA, Niamh Dowling, joins us from Rose Bruford College of Theatre and Performance in London where she is Head of Postgraduate School of Performance, Design and Technical Arts, and will take up her post in June 2022.

One of the priorities for the new Principal will be to continue our work to become a truly inclusive and anti-racist institution. Our work in this area in 2020-21 included the appointment of Joan Oliver as RADA's first Director of Equity to oversee diversity, inclusion and equality. This appointment was part of a whole programme of work detailed later in this report.

Managing our finances is also a key priority as RADA finds itself in a challenging financial position, with our reserves currently at uncomfortably low levels. Not only must we make up for the financial loss that the pandemic has caused through our £3.2m Stage Critical fundraising campaign and from the continued success of RADA Business, but we must also create new funding streams and models of working to ensure our long-term financial stability.

We have been able to weather all the disruptions of the last year largely due to the steadfast support of our many donors and partners, and I would like to thank them for their continued generosity and friendship.

Finally, the future of RADA always rests on the quality of its students and the graduates it produces. I am encouraged that RADA continues to train some of the very best actors and technical specialists in the world. I am confident that the future of Britain's creative industries is in safe hands.

RADA will continue to innovate and work with partners who share the same principles and vision as us: a proudly British organisation that is internationally facing. This academy puts the welfare of its students before any industry prizes and accolades, yet proud of its history but equally proud of being able to forge a new future.

We were once described by the Universities Minister in 2019, as "the best academy of dramatic arts in the world and 'a jewel in the British crown'." After one hundred and seventeen years, I believe RADA still has its best days ahead.

A handwritten signature in black ink, reading "J. M. Ryder". The signature is fluid and cursive.

Marcus Ryder MBE

About RADA

The Royal Academy of Dramatic Art (RADA) offers vocational training for a total student body of around 200 actors, stage managers, designers and technical stagecraft specialists. We pride ourselves on the exceptional standard of our teaching, and the personalisation of our training which is tailored to the needs of each student.

We seek to train the most talented individuals. We have an impressive track record of graduate employment in theatre, film, television and radio, as award-winners and leaders in their fields: actors, directors, writers, producers, lighting, sound and costume designers, prop makers, scenic artists, stage managers, production managers, and many others.

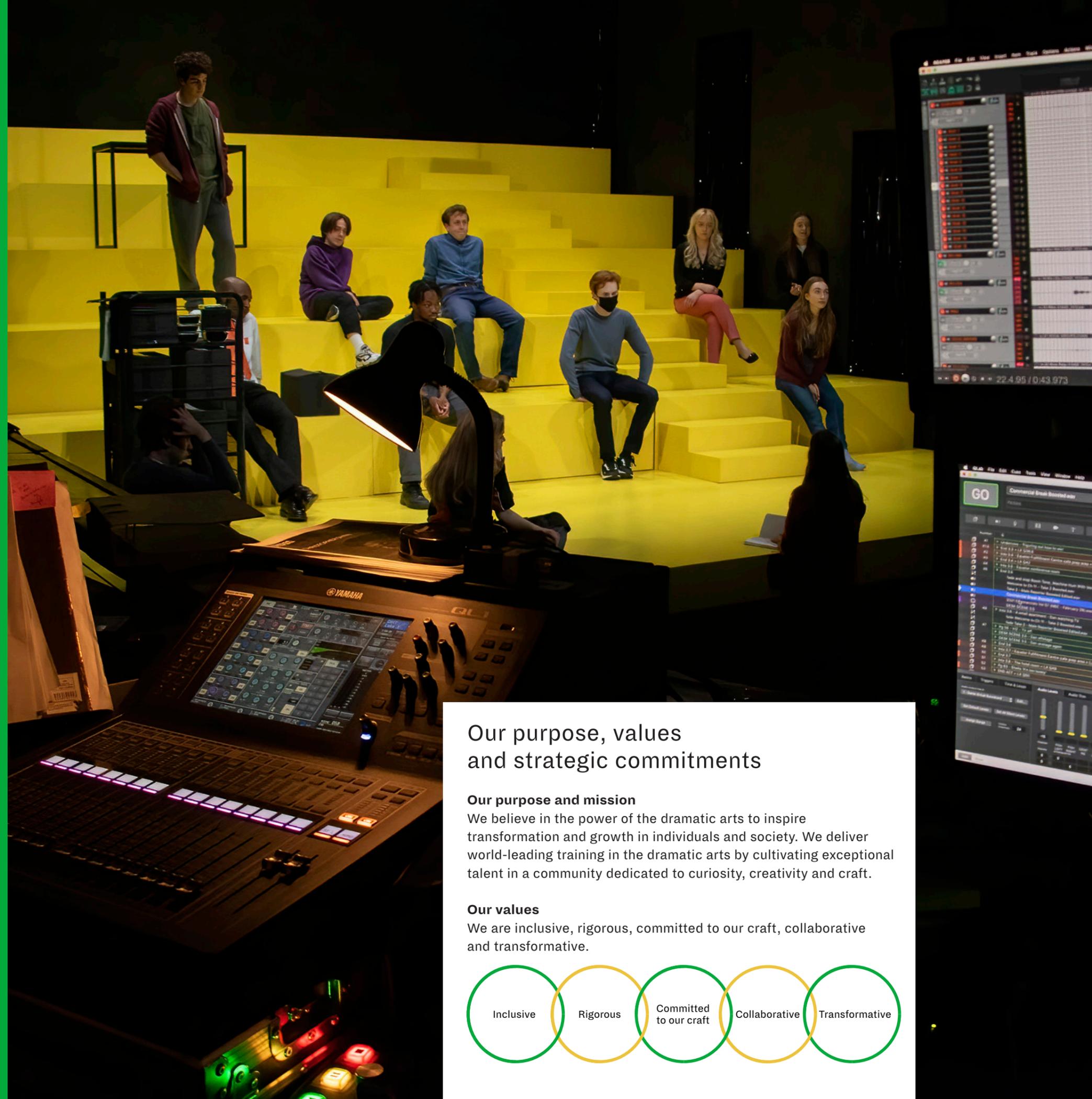
We also create opportunities for a wider community to engage with our training, through our short courses, access and participation programme, and outreach work.

RADA was established in 1904 by renowned actor-manager Sir Herbert Beerbohm Tree in rooms above His Majesty's Theatre in the West End: an academy founded by the industry for the industry. We have maintained strong links with the performing arts industries ever since and have built an outstanding reputation as a world-renowned centre of excellence.

Our small student population is a diverse community, united by a shared passion for theatre-making. Our students come from a wide range of backgrounds from all over the UK and internationally.

“ RADA is where the story starts. Its training is the catalyst for so much creative endeavour in the UK and around the world, bringing with it economic, societal and cultural benefits. It is a world-leading organisation with an international reputation and global relevance.

Sir Kenneth Branagh (RADA President)



Our purpose, values and strategic commitments

Our purpose and mission

We believe in the power of the dramatic arts to inspire transformation and growth in individuals and society. We deliver world-leading training in the dramatic arts by cultivating exceptional talent in a community dedicated to curiosity, creativity and craft.

Our values

We are inclusive, rigorous, committed to our craft, collaborative and transformative.



The year at a glance

World-leading training

This year, in the face of the most difficult circumstances, we have delivered at least 35 hours of contact time per week to our 200 students.

To protect the quality of our training we extended the academic year by a term.

RADA's specialist training is intensely practical and in addition to their classes with our world-leading faculties, by the new end of the Academic Year, our students had also trained on:

- 13 stage productions
- 6 award-winning short films
- An Escape Room project
- A Son et Lumière project
- Beyond the Canon online festival
- Filmed monologues
- A filmed Tree showcase
- Prize Fights showcase

All of the students who were due to graduate in 2021 were able to do so.

Our students have also had masterclasses and professional development sessions with more than 70 visiting lecturers and professionals, including RADA graduates Imelda Staunton, OT Fagbenle, Cynthia Erivo, and RADA President Sir Kenneth Branagh.

Anti-racism and equality, diversity and inclusion

Our work to become an anti-racist organisation continued and we created the role of RADA's first Director of Equity to oversee equality, diversity and inclusion.

Pamela Jikiemi, RADA's Head of TV, Film and Radio, was appointed to chair the (Re)framing the Future: Decolonising Actor and Technical Training Committee, to work collaboratively with students, staff, graduates, RADA Council, industry colleagues and external consultants.

We also carried out mandatory training right across the Academy on a broad and inclusive range of subjects.

Graduates and industry

Our graduates continued to make an enormous contribution to the UK's £116bn creative industries, and they help to affirm our country's place on the world stage.

Our graduates' contributions were recognised by the industry with a number of major awards including a second Academy Award for Best Actor for Sir Anthony Hopkins for his role in The Father, and the EE Rising Star BAFTA Award for former RADA Youth Company member, the 19-year-old Bukky Bakray, for her role in Rocks. More awards are included later in this report.

There were honours from Her Majesty The Queen for Sir Jonathan Pryce, Dame Sheila Hancock, Adrian Lester CBE, and Lolita Chakrabarti OBE.



Anti-racism and equity

RADA is committed to institution-wide change to create an anti-racist and inclusive culture, where everyone feels safe and is able to speak up. A review of all our policies is underway, and we have adopted a zero tolerance approach to any form of racism, discrimination, bullying and harassment. We have created an anonymised reporting system that allows anyone to report a concern.

In July 2020 we set out our approach to creating change, with the Student Body Anti-Racism Action Plan at the centre of our work. We formed a dedicated Anti-Racism Steering group (of students, staff and Council) which rationalised the recommendations of the Student Action plan. In November 2020 we announced the appointment of Leeds Beckett University as RADA's anti-racism consultants. The group included members of Council, the Senior Leadership team, and other members of staff from across the Academy. We shared regular progress updates on the work that happened across the Academy.

We initiated a (Re)framing the Future: Decolonising Actor and Technical Training Committee, to enrich the curriculum and culture. The work involves collaboration and consultation with a wide range of students, staff, graduates, RADA Council, industry colleagues and external consultants. Teams across RADA are working actively to embed anti-racism in their learning and practice as a priority. We have established an Accountability Panel comprising staff and graduates, to monitor the progress and implementation of the action plan. RADA Council supports the need for change and is in the process of creating a Council Anti-Racism Group that will champion the work at all levels in the institution.

RADA's equity training programme

An Academy-wide training programme was launched in the Autumn term 2020 and continues to be delivered and refined. All staff and students are required to take part in the training, as well as members of Council and the audition panels.

This has allowed us to begin establishing a shared framework and language. The training included: anti-racism; allyship; fragility and understanding the mechanisms of racism; sessions for Black and Global Majority students and staff only; positionality, history, policy and an introduction to Critical Race Theory; Islamophobia; antisemitism; inclusive dialogue and conflict resolution.

In addition the training programme also included sessions: d/Deaf Awareness; Creative Facilitation; Black Theatre On The Move: Roots & Routes; Asian Theatre Practice; LGBT Allyship; Safeguarding for staff; Tender: Power, Consent & Healthy relationships.

The year at a glance

Strategic aims and priorities

2020-21

At the end of 2019-20, a year that saw the first five months of the pandemic, we committed to the following strategic aims and objectives for 2020-21:

- Delivering the best possible standard of training, with compliance, student learning outcomes and experience at the centre,
- A sound financial strategy and cost management that does not threaten our ability to deliver the training,
- Driving income and revenue generation,
- Embedding RADA's anti-racism and equity work through stable leadership, and
- Supporting RADA's staff, by better resourcing HR and adopting a strategic approach to the people agenda.

2021-22

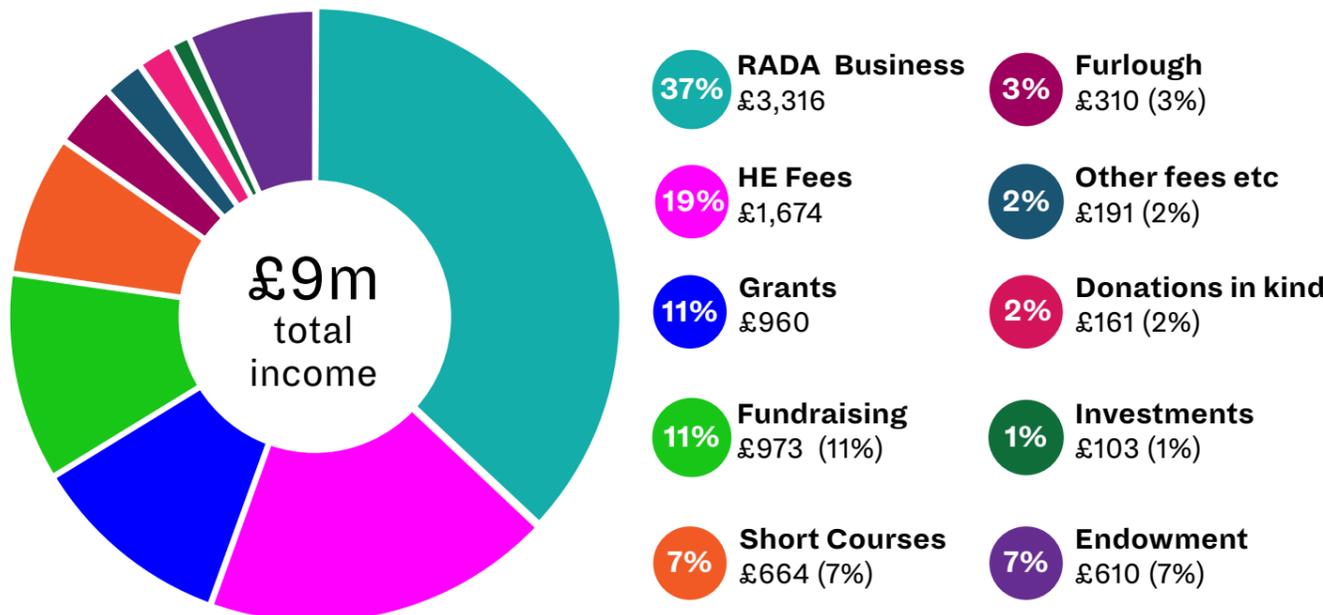
The key priorities will be to respond to the impact of Covid-19 and our commitment to anti-racism and include:

- Ensuring the high standard of training is maintained,
- Developing the training meaningfully in response to changes and expectations from industry,
- Supporting staff and students as we recover and rebuild from the impact of Covid,
- Continued financial recovery through growing self-generated income and managing costs to restore reserves, and
- Continued investment in RADA's anti-racism and equity work and leadership, to support the creation of an inclusive culture.

Financial sustainability

RADA Income 2020 - 2021

All figures in '000s



To deliver our world-leading training RADA has to invest at least £9,000 per student per year in addition to the income we receive from student fees and grants.

Our total annual income in 2020-21 was £9m, of which 67% was self-generated.

Our finances were hit hard by Covid and apart from a modest amount of furlough we have received no emergency Government funding.

As a result, our reserves are uncomfortably low, and we are facing further Government cuts and uncertainty.

We have a robust financial recovery strategy, including our £3.2m Stage Critical fundraising campaign. A significant focus for communications and marketing during 2020-21 was to position and sell new virtual programmes offered by both Short Courses and RADA Business which have already seen growth.

Facts and stats

- 50%** of students receive some form of financial support.
- 30%** students from areas of highest deprivation (IMD 1 and 2)
- 36%** of applicants were Black and Global Majority and/or from low income households.

- 4,500** people applied for our HE acting and technical courses - all are auditioned or interviewed (online).
- 400** qualified for a free audition for the BA (Hons) in Acting. Technical courses are by interview and there is no charge.

Student wellbeing

RADA's Student Wellbeing Service is staffed by the Head of Student Wellbeing and a Student Wellbeing Advisor. 135 students used the service in 2020-21. RADA also contracts five sessional counsellors and one placement counsellor. The service also has a dietician available and access to other mental health services (psychiatry) when required.

The fallout of the pandemic continued to disrupt students' training throughout the year. The service has worked to support and equip students to deal with the challenges and uncertainty involved. Throughout the year the majority of pastoral care and counselling sessions were delivered online. Engagement with students remained high through a combination of one-to-one support and group workshops.

“ I feel incredibly grateful to have had the sessions I had, I genuinely don't know where I would be without it, and I will really miss the support you have given me as I move on as a graduate!

Anonymous student feedback

“ I began to understand myself better and how to manage situations where I may feel overwhelmed.

Anonymous student feedback

Rickman breakfasts

RADA has run a series of breakfast talks from a wide variety of speakers since 2017. The series is named after Alan Rockman, RADA graduate and Vice Chair of RADA, and in 2020-21, the speakers were:

- Professor Murray Shanahan, AI specialist
- Errollyn Wallen, Musician
- Gery Georgieva, Visual Artist
- Stephan Dickers, Bishopsgate Institute LGBTQ+ archive
- Gail Emms MBE, Olympic athlete

RADA Pride

RADA Pride regularly invites external speakers to give talks which are open to all LGBT+ students, staff, and allies. Speakers have included Sir Ian McKellen, Mzz Kimberley, Jan Gooding, former Chair of Stonewall, Laila el-Metoui, and Will Tosh, Head of Research at the Globe Theatre.



Student work 2020 - 2021

RADA students have unparalleled opportunities to create work. Although Covid interrupted our normal production cycle we were still able to produce 13 fully staged productions, participate in the Bloomsbury Festival, make six award-winning

short films, two digital showcases, and an Escape Room between September 2020 and August 2021. This achievement was made possible through the extraordinary efforts and commitment of staff and students.

Productions



A Midsummer Night's Dream

Shakespeare for Young Audiences programme
Director Funlola Olufunwa
Designer TK Hay



The Winter's Tale

Shakespeare for Young Audiences programme
Director Max Key
Designer TK Hay



King Lear

Shakespeare for Young Audiences programme
treatment written by Lesley Ewen
Director Rachel Valentine Smith
Designer TK Hay



Consent

by Nina Raine
Director Jasmine Teo
Set and Costume Designer Sophie Firth



Against

by Christopher Shinn
Director Psyche Stott
Designer Simon Kenny



sunlight is the best disinfectant

collaboratively created by the Company from a
treatment written by Lesley Ewen
Director Lesley Ewen
Set and Costume Designer Anita Gander



Pomona

by Alistair McDowall
Director Jordon Stevens
Set and Props Designer Liberty Monroe
Costume Designer Ben Goldnagl



The Seagull

by Anton Chekhov and adapted by Joan Oliver
Director Joan Oliver
Designer Simon Kenny
Associate Designer Anita Gander



Red Velvet

by Lolita Chakrabarti
Director Anni Domingo
Designer Natalie Pryce



Monster

by Duncan Macmillan
Director Dadiow Lin
Designer Isabel Nellie Walters



As You Like It

by William Shakespeare
Director Jatinder Verma
Designer Claudia Mayer



Spring Awakening

book and lyrics by Steven Sater,
music by Duncan Sheik
Director Shiv Rabheru, Musical Director Alex
Beetschen, Designer Marsha Roddy

Short films

RADA's 2021 Short Films were recognised at international short film festivals, with screenings, nominations and awards at:

International

Cannes Short Film Festival
 New York Film Festival
 New York Indie Shorts Awards
 New York Short Film Festival
 Montclair Film Festival
 San Francisco Independent Short Film Festival
 Black Panther International Short Film Festival
 APEX-Universal Film Festival
 and the Phoenix Film Festival
 Phoenix Shorts
 African American Film Marketplace
 and S. E. Manly Short Film Showcase
 Paris International Film Awards
 AFRAID online film awards

UK

London Rocks Film Festival
 England Riviera Film Festival
 Birmingham Film and TV festival
 Hastings Rocks



Sketching Dragons

by Stella Kammel
 Director Paul Shammasian



Wake

by George Morgan
 Director Anne Musisi



Trapstar

by Beru Tessema
 Director Beru Tessema



Venus Flytrap

by Dexter Flanders
 Director Beru Tessema



Laid

by Bernadette Davis
 Director Daniel York Loh



IRL

by Katie Bonna
 Director Pamela Jikiemi

MA Theatre Lab



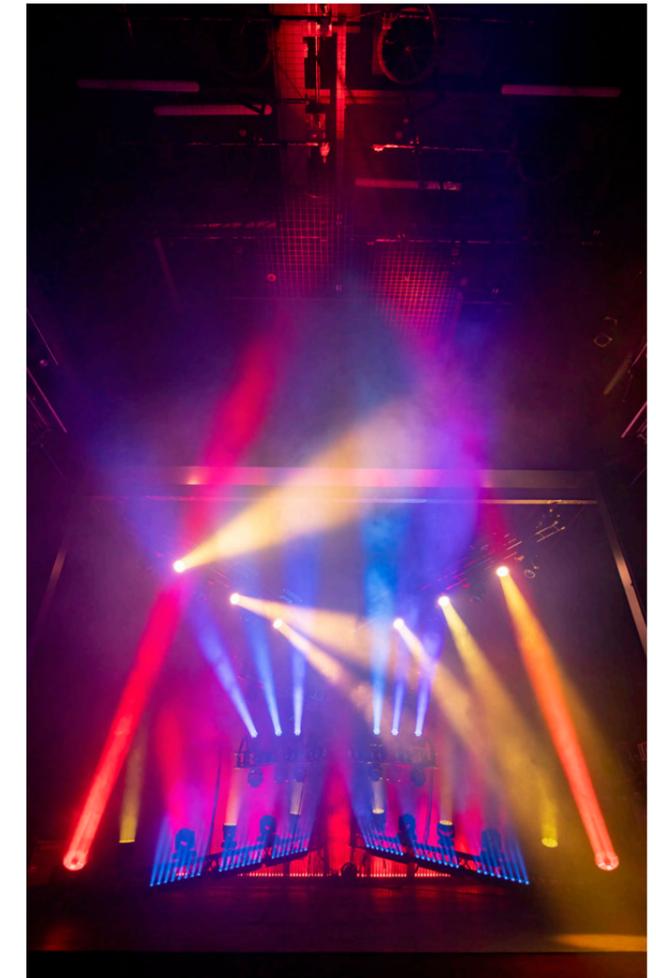
Margot Monroe's Nibelungenlied

devised by the MA Theatre Lab and David Glass
 Director David Glass

Technical Theatre Arts projects



Phase One: Escape Room



Son et Lumière



Costume and Production Exhibition

Graduates



Amie Lou Wood in *Sex Education*, © Netflix



Indira Varma in *Present Laughter*, © Manual Harlan



Tobias Menzies in *The Crown*, © Netflix



Wunmi Mosaku in *His House*, © Netflix



Shaun Parkes in *Small Axe*, © Des Willie



Mark Rylance in *The Trial of the Chicago 7*, © Netflix

Awards

Sir Anthony Hopkins

won several awards for his performance in Florian Zeller's *The Father*, including a BIFA for Best Actor, BAFTA for Leading Actor, in addition to his second Academy Award for Best Actor.

BAFTA

Aimee Lou Wood

won best Female Performance in a Comedy Programme in her debut role in Netflix's *Sex Education*.

Olivier

Indira Varma

won Best Actress in a Supporting Role for *Present Laughter*.

Emmy

Tobias Menzies

won Supporting Actor in a Drama Series and Robert Sterne won Outstanding Casting in a Drama Series for their work in Netflix's *The Crown*.

British Independent Film Awards

Dame Glenda Jackson

was honoured with the Richard Harris Award for outstanding contribution by an actor to the British film industry.

Wunmi Mosaku

won the Best Actress Award for *His House*.

Royal Television Award

Shaun Parkes

won Actor (Male) for his performance in *Small Axe*.

Edinburgh TV Festival

David Harewood

won the Variety Outstanding Achievement Award at the Edinburgh TV Festival.

Critics' Choice Award

Mark Rylance

was jointly honoured at the Critics' Choice Awards for Best Acting Ensemble for *The Trial of the Chicago 7*.

Black British Theatre Awards

Nadia Latif

won the Best Director Award for *Fairview*.

New York Indian Film Festival

Tanmay Dhanania

was nominated for Best Actor at the for his work in feature film *Nazarband* by Suman Mukhopadhyay.

Others

Kyley Winfield

was awarded the for his work with The National Youth Theatre of Great Britain.

Lucía Sánchez Roldán

and Tom Lightbody

were recipients of the MGC Futures bursary.

Cynthia Erivo

was honoured with the Ford Vanguard Award at Essence's Black Women in Hollywood awards.

Graduate achievements

RADA's tracking of graduate destinations shows that of the 26 students who graduated from the Acting programme in 2019, 25 were contracted for professional acting work within twelve months. Graduates from 2020 have secured acting and technical roles at:

Almeida Theatre	Kiln Theatre
Apple TV	National Theatre
BBC Arts	Netflix
BBC Radio	New Diorama Theatre
BBC TV	Orange Tree Theatre
Bush Theatre	Royal Court
Channel 4	Royal Opera House
Channel 5/Sony TV	Soho Theatre
Chichester Festival Theatre	The Dominion Theatre
Crucible Theatre Sheffield	The Savoy Theatre
Disney Plus	Theatr Clwyd
Euras Films	Warner Bros TV
Hulu	Wyndham's Theatre
ITV	Young Vic

Along with RADA graduate Ciarán Hinds, eight recent BA acting graduates were in the cast of Kenneth Branagh's award-winning film *Belfast*.



Tyler Forward was Assistant Editor on *My Darling Christopher*, made in collaboration with RADA Festival, which won Best International Short Film at Idyllwild international Film Festival 2021, as well as a 2021 OnComm Offie Commendation.

Omar Bynon was a recipient of the 2021 Directing/Theatre Making Evening Standard Future Theatre Fund award.

Graduate training programme

In 2020-21 the Graduate Training Programme received financial support including continued support from the Behrens Foundation.

Due to the Covid-19 restrictions all sessions were delivered online.

The Graduate Training Programme for 2020-21 began in October 2020 and ran until September 2021. The programme consisted of 24 group sessions and 75 1:1 sessions.

New additions to the programme this year have included Black British Theatre with Anni Domingo, more specialised group movement sessions - Fast Moving and Slow Moving with Shona Morris, Introduction to Directing (Key Skills, Text Analysis, Design and Live Cinema) with Katie Mitchell and Meisner for Screen with Beru Tessema.

This year has also included two Technical Theatre sessions - Looking at Light with Matt Leventhall and a Stage Management Refresher with Ciara Fanning.

Staff development

RADA is committed to developing its staff and enabling them to achieve the highest standards. Unfortunately the annual staff conference could not take place as planned due to Covid-19 restrictions.

Staff development opportunities included the anti-racism and equality, diversity and inclusion training, safeguarding training, Mental Health Awareness, and Covid-19 safety.

We also instituted monthly staff Q&A sessions with the Senior Leadership Team to facilitate effective communication, boost morale, and to encourage open and constructive dialogue between SLT and staff.

BA (Hons) in Acting

2020-21 was a very challenging year as the effects of Covid were felt within the Academy. When the January 2021 lockdown began, we moved the in-person training for the spring term into the summer, and the summer term into the autumn, essentially extending the academic year by one term.

We believe that this expensive and complex decision was absolutely vital to preserve the student experience and the quality of our training.

The third years were able to complete their training in August, with some rescheduling of productions, and so graduated as expected. As outlined above

we offered them the opportunity to return as graduates to finish a final set of shows in Autumn 2021 to ensure they had the full training experience. 18 of 28 students returned for that final set of shows.

There was unanimous support for these changes from the acting students and faculty and all changes were approved by our validating university, King's College London. Student achievement over the course of the year exceeded expectations.

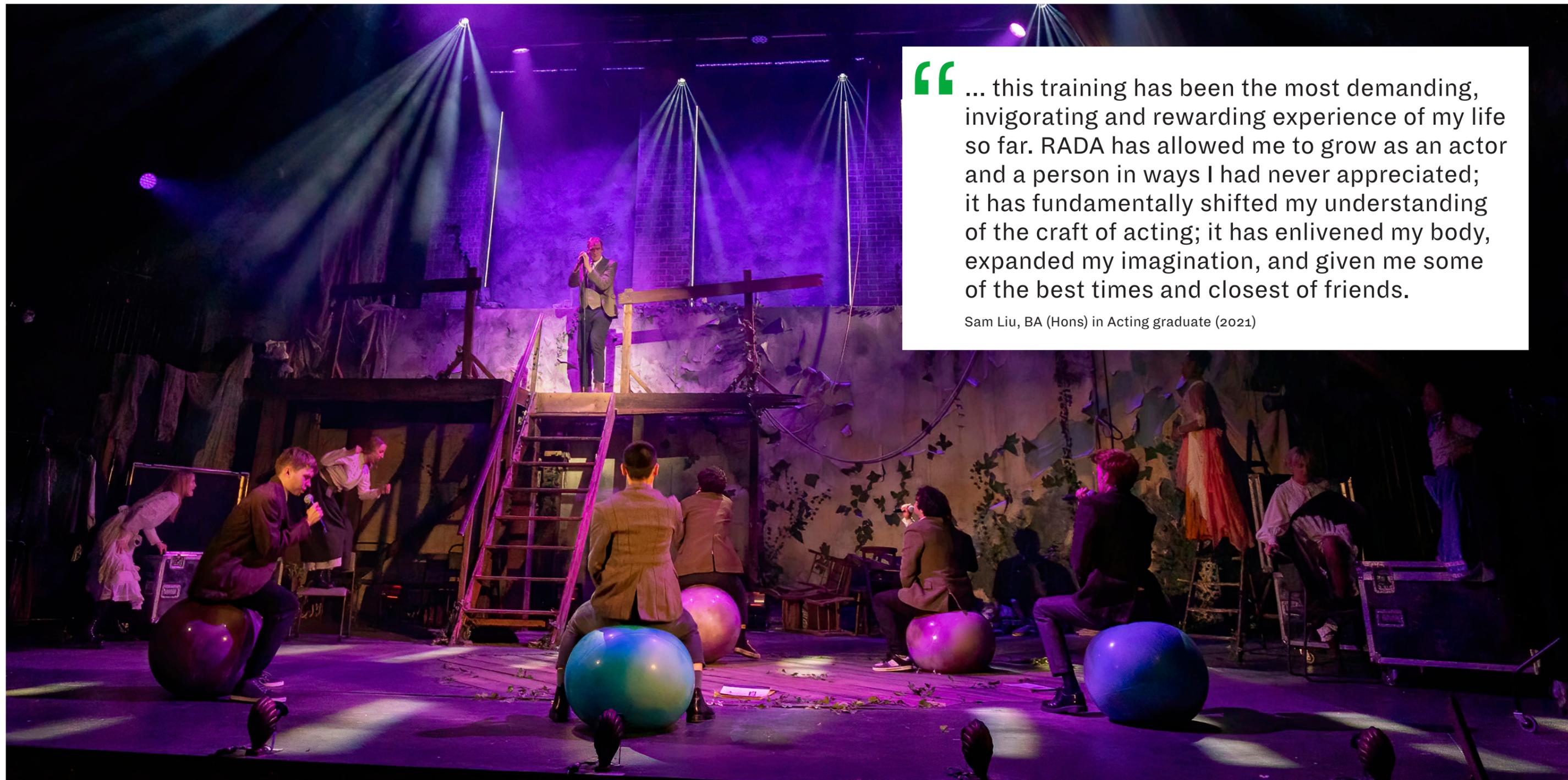
The third years had a slightly higher than usual average having excelled in their film and stage

productions. This was recognised by the external and internal examiner as appropriate for the level of work achieved.

We had to work assiduously to engage with the industry, especially agents and casting directors, who themselves faced an extremely difficult year with an uncertain outlook. The industry responded positively to the in-person and streamed opportunities to see our students' productions. For the first time we held the short film screening in a West End cinema, presented by RADA President Sir Kenneth Branagh, and attended by industry figures including RADA Council member Mike Leigh.

Second and first-year students developed well over the year, with progress as expected in the Autumn term and exceeding expectations when we returned in April after our term off.

Again, as we look at the effectiveness of the new programme with this second cohort to have followed it throughout, it is very encouraging to see that the training is achieving more than expected even in these exceptionally challenging circumstances.



“ ... this training has been the most demanding, invigorating and rewarding experience of my life so far. RADA has allowed me to grow as an actor and a person in ways I had never appreciated; it has fundamentally shifted my understanding of the craft of acting; it has enlivened my body, expanded my imagination, and given me some of the best times and closest of friends.

Sam Liu, BA (Hons) in Acting graduate (2021)

FdA and BA in Technical Theatre and Stage Management, and PgDip in Theatre Costume

Thanks to the resilience, hard work and ingenuity of staff and students alike we were still largely able to deliver our training to RADA's very high standards and this was reflected in the students' assessments.

As an acknowledgement of the reduced practical training time available to final year FdA students as a result of the pandemic, all students meeting the marking criterion for merit in 2020-21 automatically received a conditional offer for the BA completion year (3rd year), commencing in September 2021. Where in-person teaching was not possible we moved online as much of the training as we could. This led to some exciting new innovations that will bring long-lasting benefits such as working with Capture, software that allows the user to visualise and work in a virtual space.

One of the highlights of the year was our escape room project, Phase One. Escape rooms are an innovative entertainment medium where teams of up to six players work together to solve problems. They are a growing trend; many towns across the UK have an escape room on the high street and are a potential future employment opportunity for our students. Because they are technically challenging and innovative across a range of disciplines including sound, lighting, and video, they are a valuable training opportunity.

Following student feedback our professional development offering has been developed into a new programme of training known as L.I.F.E. (Legal, Industry, Financial, Employability).

The new programme provides a tailored style approach to sessions (with certain aspects compulsory to ensure a baseline of training for all and adherence to the validated credits/course outline). This approach makes most effective use of students' time whilst allowing for different professional development needs across different disciplines.

RADA is now an institutional member of Stage Sight, an organisation set up to promote diversity and inclusion in our industry's off-stage workforce. Several TTA staff are already individual members.



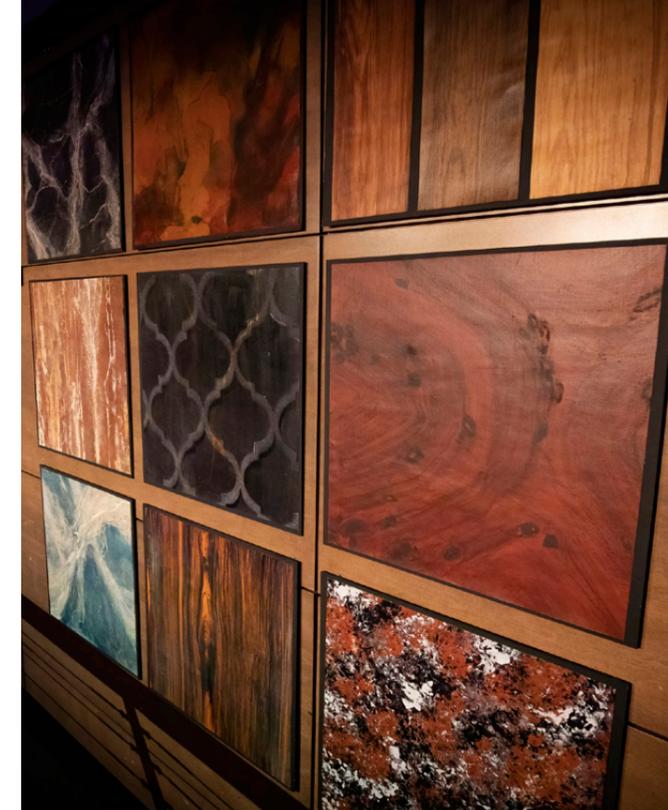
Costume by PgDip in Theatre Costume student

“ RADA's costume course is the only one in the whole country that I feel is tailored to anyone with any background. It's really exciting. You get to be involved in everything; from supervising, making, and you learn everything from all the other courses as well.

Sophie Reshad, PgDip Costume



Set of *Red Velvet* constructed / painted by BA and FdA Technical Theatre students



Display of scenic art techniques



Set model by design specialist



Son et Lumière performance by lighting specialists



Dragon prop made by properties specialist

MA Theatre Lab

As with the BA Acting programme, Covid required changes to the teaching schedule. In consultation with students and staff, the incoming cohort (due to start in January 2021) delayed the academic year to begin on April 6. This was to ensure as much in-person teaching as possible. Term breaks were shortened, and the summer term schedule was intensified, including a residency at the Coronet Theatre in Notting Hill. 2020-21 also marked the first running of the new MA Lab course structure.

Due to Covid the 2019-20 cohort extended their study by 4 months and graduated in January 2021. Working in very challenging circumstances the student achievement level was exceptional and a testament to all our staff's adaptability in transferring some elements of a physical course to the digital realm and the institution's decision to extend the cohort's study period.

The 2020-21 cohort have demonstrated adaptability and application in their training. Assessment so far indicates the students are achieving as expected.

“ This course gave me the biggest challenges I've ever faced - mentally and physically. In all its unexpectedness, it gave me the tools and experiences I needed to perform and truly encounter an audience, and to make the kind of exciting theatre I always wanted.

Elizabeth Gunawan, MA Theatre Lab student

MA Text and Performance / Birkbeck

After a fruitful collaboration over many years, we made the difficult decision in 2020 to withdraw from the MA Text and Performance (T&P), due to pressure on resources. We will be teaching out the course over 2021-22.





Access and participation

RADA aims to be attractive to the most talented students and we are committed to reducing barriers to theatre by actively seeking to engage people with little or no access to the arts.

One of the ways we try to be inclusive and open to all is by removing the financial barriers to the young people we reach by providing fee waivers and travel bursaries to attend the four-round audition process. In 2020 we provided 400 fee waivers during the application process, which is 11% of the overall applicants. We also provide scholarship support to over half of our student body, supporting students with maintenance costs and fees. During the 2020/2021 academic year we provided vital scholarship support to 91 students. As a result of this support, RADA has seen some encouraging results in improving the number of diverse applicants to our higher education courses.

RADA's Access and Participation programmes are specifically designed to provide an accessible pathway into higher education, developing the skills of those under-represented in the arts and encouraging application to RADA's higher education courses. Activity in the 2020/21 academic year included:

RADA Youth Company: our flagship programme, provided a taster of acting and technical theatre training to 16 young people from across London and the North East of England, all from areas with low rates of higher education participation. RADA is the only drama conservatoire with a youth company. In 2020-21 the Youth Company took place online. 69% of participants were Black and Global Majority, and 6% of the company identified as

care experienced. Two disabled young people joined the Spring Digital Youth Company and two participants received and accepted offers to study at RADA.

From the 2019-20 cohort 62% identified as Black and Global Majority and 50% were from low-income backgrounds/low participation areas. Four people received offers to study BA Acting at Central, Guildhall, Royal Welsh, and RADA.

The Next Stage: Acting in October 2020 we worked with 10 young people aged 16 – 19 helping them to prepare for drama school application and audition. 90% were Black & Global majority. 70% were from low-income households. One participant has progressed to LAMDA.

The Next Stage: Theatre Production, one participant from the 2019 cohort is now at Guildhall and two are at RADA.

Originate Acting Course: a stage and screen acting project for 16 – 21-year-olds. We worked with 18 young people in partnership with Theatre Peckham, Young and Talented, and Guildhall. 60% of participants transitioned into drama school training.

We also offered wide-ranging support to Lewisham Youth Theatre Techs; Open Door; Intermission Youth theatre; National Youth Theatre Playing Up; The Big House.



“ RADA is challenging, demanding, exhausting and a whole bunch of other ‘-ings’s; but is by far the most rewarding three years you’ll ever be lucky enough to experience.

Sophie McLean, BA (Hons) in Technical Theatre and Stage Management student



RADA Business

RADA Business started the year with the full impact of the pandemic and took steps to reduce costs and return the company to growth. Three new directors were appointed in the year, two non-executive directors retired, and two new non-executive directors were appointed. The executive Leadership Team appointed at the beginning of the year continue to lead the business.

All services were delivered remotely as the effects of lockdown persisted. Turnover recovered progressively during the year, however, the announcement of the government’s ‘Roadmap’ out of lockdown caused several clients to postpone work in anticipation of a return to in-person delivery. Several staff operated under the Coronavirus Job Retention Scheme early in the year, but, after a period of part-time working returned to full-time in September 2020.

The health and wellbeing of our staff continue to be of paramount importance and several team members have become certified Mental Health First Aiders.

An important part of our delivery capacity is outsourced and has been particularly challenged by the pandemic. It is our highest priority to restore this area to full capacity and the return to in-person work is now driving increased demand across all services.

This was a year of considerable activity on anti-racism, equality, diversity, and inclusion (EDI). The directors are committed to building an organisation that is truly diverse, inclusive and operates to the highest standards in the service of our clients and our team.

“ Transformative at both individual and organisational levels, creating a shared sense of ownership and responsibility.

RADA Business Client



Short courses

During this challenging year RADA Short Courses have adapted to online training.

A number of longer-term and more complex courses, principally the Foundation Course in Acting; The RADA/NYU Shakespeare in Performance program; Acting Shakespeare; The Shakespeare Summer School; and Dynamic Acting for Young Actors were put on hold and alternative courses were designed and delivered online. These online courses included Taking Text Apart; Stanislavski: Physical Action; Shakespeare in Action; and Singing Academy; we devised Fundamentals of RADA: a 4-week online course; evening and weekend courses for online training; and RADA Mind and Body, a series of unique short courses illuminating an aspect of the actor's art.

We continue to widen the material of our courses and actively to seek out teachers from the Black and Global Majority. On our Winter Shorts programme, 25% of tutors and assisting tutors identified as Black and Global Majority.

“ I was incredibly surprised at how creative and how well the courses were set up so that you actually forgot you were online. I think that I got to a level much deeper and further than I have in any of my live classes. That feeling of accomplishment was so much greater... we're kind of moving into a new era of storytelling.

Jaspreet Sabrina Dosanjh
Short Courses Participant

Fundraising

2020/21 proved challenging for fundraising as, like so many, we felt the continued effects of the pandemic. However, we are pleased to have raised £948k over the course of 2020-21 and are hugely grateful to all our donors, old and new, for their support during this difficult time.

We raised £268k in unrestricted funds, used to help cover the costs incurred by our core training. On top of this we secured £680k in restricted income which allowed us to award £525k in student scholarships and bursaries – we give some form of financial assistance to more than 50% of our students. This funding also allowed us to develop and implement our access and participation programmes. We also took part in The Big Give Christmas Challenge and raised £71k against a target of £61k.

We also continued to run a dynamic Events programme online as part of RADA's Membership scheme:

- RADA Quiz
- Duologue Tree
- Student film screening
- Student productions
- RADA Talks: Kenneth Branagh and Ralph Fiennes
- RADA Talks: Imelda Staunton and O-T Fagbenle
- Theatre Peckham Originate performance
- Youth Company film screening

2020-21 was a challenging year, but thanks to our supporters, we were able to ensure a continued contribution to RADA's finances, RADA's training and the support of our students.

We ensure that all restricted income is allocated to the specific project and used solely for the intended purpose of that gift. RADA's fundraising is conducted by its employees, supported voluntarily by members of RADA Council and the Development Board. RADA follows the Code of Practice set out by the Fundraising Regulator. RADA has not received any complaints about its fundraising in the year. RADA's fundraising is principally with individuals who have a personal connection to RADA, trusts and foundations and corporate organisations. RADA does not approach the general public for funds or use intrusive or persistent approaches.

Stage Critical

Due to the impact of the pandemic on other revenue streams we have launched Stage Critical, a £3.2m campaign to help RADA rebuild, recover and to support our students, and have paused the Attenborough Capital Campaign. We would like to thank supporters of the Attenborough campaign for their understanding including The Carne Trust, Cameron Mackintosh Foundation, and we also thank the Utley Foundation for redirecting their generous support for the Attenborough campaign to Stage Critical where it will be invested in digital video equipment to allow us to film student performances and showcases and share them with a wider industry audience.



**HELP RADA KEEP THE DOOR OPEN
TO THE NEXT GENERATION OF TALENT**

RADA Talks

During lockdown we set up a series of conversations between pairs of RADA graduates (pictured), where they were able to reflect on their time at RADA, their extraordinary careers, and answer questions from our audience of students, graduates, staff, and supporters. This was a wonderful way for the RADA community to come together despite the challenges of Covid, and to raise much-needed funds for the Stage Critical campaign.



Sir Kenneth Branagh and Ralph Fiennes



Imelda Staunton and O-T Fagbenle



Sian Clifford and Phoebe Waller-Bridge

Thanks to our supporters

Thank you to all those who donate in support of our training, our students, our creative and outreach programmes.

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We would like to acknowledge the kind support of our RADA Leading Role, Supporting Role, Ensemble and Audience members.

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