

# Annual Review 2021-22

# RADA

Royal Academy of Dramatic Art



## Contents

3	Welcome from our Chair
5	Principal's review
6	About RADA
8 - 15	The year at a glance
16 - 17	Graduates and industry
18	BA (Hons) in Acting
20	FdA and BA in Technical Theatre and Stage Management
22	MA Theatre Lab
24	Supporting our students
26	Access and participation
29	RADA Business
29	Short courses
30	Fundraising
32	Financial overview
33	Thanks to our supporters

## Welcome from our Chair



I am delighted to be presenting this annual review after my first full year as Chair of RADA Council. I am especially pleased to have welcomed Niamh Dowling, RADA's new Principal, who took up her post in June, and I would also like to pay tribute to the commitment and professionalism of staff and students as we continued to navigate our way into a post-Covid world.

This year the graduating classes of 2021 and 2022 began to make their way into the industry, with many already employed in theatre, film, TV, and radio. Our more established graduates continued to be recognised at the highest level and we were delighted that Sir Kenneth Branagh, RADA's President, received an Academy Award for *Belfast*, and that an Olivier Award went to graduate and Council member Lolita Chakrabarti for her adaptation of *Life of Pi*.

Theatre Production graduate takis was nominated for Outstanding Achievement in Opera for set and costume design, and graduates Joshua Carr and Fly Davis were both nominated for Tony Awards in New York. A more detailed list of our graduates' achievements is included elsewhere in this report.

We are proud of the important contribution RADA plays in British society. Our graduates make a huge contribution to the UK's fast-growing £116bn creative industries. This includes, for example, technical and creative roles in billion-dollar franchises like James Bond, Harry Potter, and The Crown, helping to reinforce the UK's reputation as a creative superpower and affirm our place on the world stage.

We are delighted that our world-leading status has been officially recognised by the Government. This is testament to the unique quality of our training, the skill of our teaching staff, and, of course, to the success of our students and graduates.

Following the multitude of challenges presented by the pandemic, RADA's day-to-day operation has, thankfully, returned to normal. All our training is again delivered in person on our Bloomsbury campus, which is a world away from 2020-21 when at least one production had to be rehearsed outdoors in the car park to minimise the risk of Covid infection.

But while this apparent return to pre-Covid normality is a huge relief, it is not the full picture. The last two years have brought about vital, ongoing change.

Our anti-racism and equity work, led by RADA's first Director of Equity, Joan Oliver, is delivering on our commitment to be an anti-racist institution. Although there is much more to do, we have already carried out a review of our equity systems, with recommendations already implemented. RADA's Head of Film, TV and Radio, Pamela Jikiemi, chairs the (Re)Framing the Future: Decolonising Actor and Technical Theatre Training Committee, whose recommendations will inform the development of RADA's curriculum. This work is critical to ensure we are a truly British institution, reflecting all parts of the United Kingdom, not only open to all but also an inclusive organisation where everyone can feel at home.

The last two years have put RADA under significant financial strain and we are now rebuilding our reserves through fundraising, income from Short Courses and RADA Business. RADA Business had a positive year of significant growth, driven by the return of in-person and hybrid delivery of their training. But even with diversified funding streams, sustained government investment will always be an essential part of our future and we very much hope that specialist funding will continue beyond 2022-23. I would like to thank all our supporters, and especially our wonderful and long-standing Principal Partner Warner Bros. Discovery, as well as our friends at Santander and AXA XL. Thank you also to the Development Board who do so much to support our critically important fundraising.

I would also like to thank the Council who have selflessly given their time and expertise to RADA. Several long-serving and much-valued Council members came to the end of their tenure this year, and I would like to offer my sincere thanks to Zac Barratt, Josh Berger CBE, Ajay Chowdhury,

Ros Haigh, Mike Leigh OBE, Robin Soans, Andrew Sutch, and Professor Michael Worton CBE for the committed and distinguished service they have given to RADA over many years.

I am delighted that we have also welcomed to the Council Baroness Judith Blake, Professor Judith Buchanan, Helen Selwood, Shona Spence, Caroline Spicer, and Miranda Wayland, all of whom bring great skill and expertise from a variety of different backgrounds. They are united by a love of the dramatic arts and a belief in RADA's future.

It was with great sadness this year that we said goodbye to Mona Hammond OBE, who died in July aged 91. Mona was a ground-breaking RADA graduate and an Honorary Fellow, a much-loved actress and co-founder of Talawa Theatre Company, who will be sorely missed.

Finally, I think it is important to return to core principles and remind ourselves of the purpose of the arts and creative sector, which in the words of Shakespeare is "to hold as 'twere the mirror up to

nature". If that means reflecting society accurately, then despite good progress and some high-profile examples of positive change the sector is still too often failing in this purpose. Sadly, less than 2% of artistic staff in English theatres are disabled and people of colour account for only 5% of the employees in some London theatres, in a city where more than 40% of people are from Black and Global Majority backgrounds. I see RADA as a key pipeline in addressing this, ensuring all students irrespective of their backgrounds can fulfil their potential and contribute positively to what I believe is the most creative nation in the world.

I look forward to RADA continuing to be a world-leading institution for everyone.



Marcus Ryder MBE



Above: *The Faith Machine*

## Principal's review



What an extraordinary time this is to join RADA as Principal. Having been here for five months I have now got a sense of the outstanding calibre of this very small, unique and specialist academy and the magnitude of its global influence. I am also acutely aware of the agendas that are preoccupying drama schools and the industry at the moment. We have an industry dramatically changed due to the impact of Covid and extensive periods of lockdown and closure of theatres. There is a demand for change in training, coming from many different agendas and a need for a much closer scrutiny of what drama schools are doing. With its celebrated history, international reputation and profound understanding of training, RADA is central to these conversations and resultant practices, and is perfectly positioned to face these difficult questions head on from its place as a leader in the field.

RADA has a deeply committed staff: talented, experienced, and knowledgeable, whose tenacity, agility and hard work over the past two years has ensured that the boat that is RADA, though caught in the storm, has now been rowed safely to shore.

We are now at the start of a major institutional review to ensure that RADA continues to be both an innovator and leader in training for the 21st century and is also compliant as an HEI academy which is sustainable and outward facing. One of the most fundamental questions we are addressing in this process is what RADA sees as its purpose. We often know clearly *what we* are doing, *how we* do it and sometimes shy away from looking at *why we* do it. Defining our authentic purpose is a question we are re-examining and redefining explicitly, to ensure an inclusive training and impactful organisation that is relevant for the 21st century and beyond.

This process is being led by the Principal and Vice Principal with members of the Senior Leadership

Team and staff across the whole Academy. We have begun the process with the aim of drafting our new five-year Strategic Plan by January 2023 including a range of areas: sustainability, relevancy, curriculum, staff development, financial stability, facilities, and growth of revenue-generating activity.

Alongside this work on purpose, values and goals, the Director of Equity and Training Review (Joan Oliver) is leading the Undergraduate Curriculum Review. This is a major piece of work as it not only examines the curriculum itself and potential for cross-programme collaborations but also the structure of the programmes. A major strand of this has been to embed principles of equity, diversity and representation, and the Theatre Green Book, and will include the recommendations of the (Re) Framing the Curriculum committee. In this context the MA Theatre Lab is also being reviewed. We have an exciting and potentially challenging year ahead. Looking to stabilise our finances and to articulate our ambitions, growth and development will keep us all very busy, not to mention the everyday activity of the Academy. Our hard-working fundraising team and RADA Business continue to develop their activities, and we are exploring the potential for new postgraduate programmes and the viability of developing RADA's Short Courses outside of London.

Government funding remains critical for us: the Office for Students confirmed its Specialist Provider Panel's final decision that RADA is world-leading in its teaching and education activities, and we are extremely grateful for this vital funding for 2021-22 and 2022-23.

Now we are deep in preparations to set sail again for a major voyage informed by the profound learnings of the past few years, with better understanding, clear guiding principles and a renewed sense of direction. This will ensure that we examine our training and articulate what is needed in training in Britain in the 21st Century, so that we continue to graduate talented, well-trained, curious, aware, tolerant, and compassionate artists, citizens and leaders of the future.



Niamh Dowling, Principal

## About RADA

“ 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)

The Royal Academy of Dramatic Art (RADA) provides training in dramatic arts education. Our student body is small, with 199 students. RADA is officially recognised as world-leading, and our training is gold-rated in the Teaching Excellence Framework (TEF). Founded in 1904, our training aims to foster students' artistic, intellectual, and personal growth, creating an environment so graduates can emerge as leaders in their field.

Our graduates represent some of the most talented and successful creatives forging careers across theatre, film, television and radio, and 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 seek to train the most talented individuals from every part of our society, allocating places on talent alone, regardless of background or circumstance. Our student population is diverse, coming from a wide range of backgrounds, from the UK and internationally.

RADA's training is specialist and intensive and like other universities, the cost of fees does not cover the cost of training. It costs nearly £26,000 per year to train one student and RADA must therefore find at least £16,000 per student per year to be able to maintain our standard of training.

### Our purpose, values and strategic commitments

#### Our Values



#### 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 by cultivating exceptional talent in a community dedicated to curiosity, creativity, and craft.



## The year at a glance

In academic year 2021-22 RADA's training was able to return to normal, in person at our Bloomsbury campus. However, the effects of the pandemic continue to impact RADA, as well as the industry, which has resulted in a period of change for RADA, but also a period of opportunity, and we are proud to have formally been recognised by the Office for Students as a world-leading institution.

### World-leading training

- We audition and interview around 4,500 applicants each year for just 28 acting and 30 technical undergraduate places.
- 887 applicants for the BA (Hons) in Acting qualified for a free audition, and it is free to apply for technical courses.
- Every student receives at least 35 hours of teaching each week.
- RADA's specialist training is intensely practical and in addition to their classes with our world-leading tutors, in 2021-22, our students also trained on:
  - 18 stage productions across all courses
  - Six short films that have since won awards at film festivals around the world
  - An Escape Room project
  - A Son et Lumière project
  - A scenic art and construction project
  - Filmed monologues
  - Filmed Tree showcase
  - Contemporary duologues showcase
  - Prize Fights showcase
  - Two Costume and Production exhibitions

RADA's graduates are leaders in their fields and are recognised at major international awards.

“ Part of the distinctiveness of RADA graduates comes from the rigour and depth of their training. They have outstanding skills, as well as openness and flexibility, and from the moment of graduation they are properly prepared for the demands of the industry.

Nicholas Hytner

### Graduates and industry

RADA graduates continue to make an enormous contribution to the UK's £116bn creative industries, with our graduates leading the way across theatre, film, TV and radio.

Kenneth Branagh's *Belfast* was nominated in six categories at the Academy awards, with Kenneth Branagh winning his first Oscar for Best Original Screenplay, as well as winning a BAFTA for Best Outstanding British Film and Best Screenplay at the Golden Globes.

*Life of Pi* was the winner of five Olivier Awards, including Best New Play adapted by Lolita Chakrabarti, RADA graduate and member of Council. RADA graduate Hiran Abeysekera won Best Actor.

Theatre Production graduate takis was nominated for Outstanding Achievement in Opera at the Olivier Awards for set and costume design of *HMS Pinafore* by English National Opera.



*Belfast*, Universal Pictures/Focus Features, image by Rob Youngston



*Life of Pi*, Wyndhams Theatre, image by Johan Persson



*HMS Pinafore*, ENO, image by Marc Brenner



*The Gift*

### 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. During 2021-22 the equity work focused on RADA's equity systems and processes, and the following were implemented:

- An audit of the anti-racism work to date, and the development of a strategic approach to the anti-racism work going forward. The approach involved identifying 11 main areas of activity across the academy, along with responsibilities. This has enabled us to centralise the work, create transparency and provide a clear method of embedding RADA's anti-racism agenda across the academy.
- A Race Equity Policy which sets out RADA's anti-racism commitment.
- An Institutional Anti-Racism Plan outlines a strategic plan or anti-racism activity over the next 3-5 years and includes objectives and measurable outcomes.
- A staff and student anti-racism, equity, and well-being induction training programme, to ensure

that all incoming students and new staff are aware of RADA's anti-racism, equality and diversity and inclusion policies and welfare commitments, and what is expected of them to uphold those commitments.

- Mandatory training for staff and students across the Academy on a broad and inclusive range of subjects.
- The (Re)framing the Future: Decolonising RADA Actor and Technical Training committee was established to scrutinise the teaching and learning environment, content and delivery of teaching to ensure all students are fairly and equally served throughout their training. Recommendations from this committee will be incorporated into the Curriculum Review during 2022-23.

# The year at a glance

## Strategic aims and priorities

2021-22

Our key priorities were to respond to the impact of Covid-19 and our commitment to anti-racism. This included:

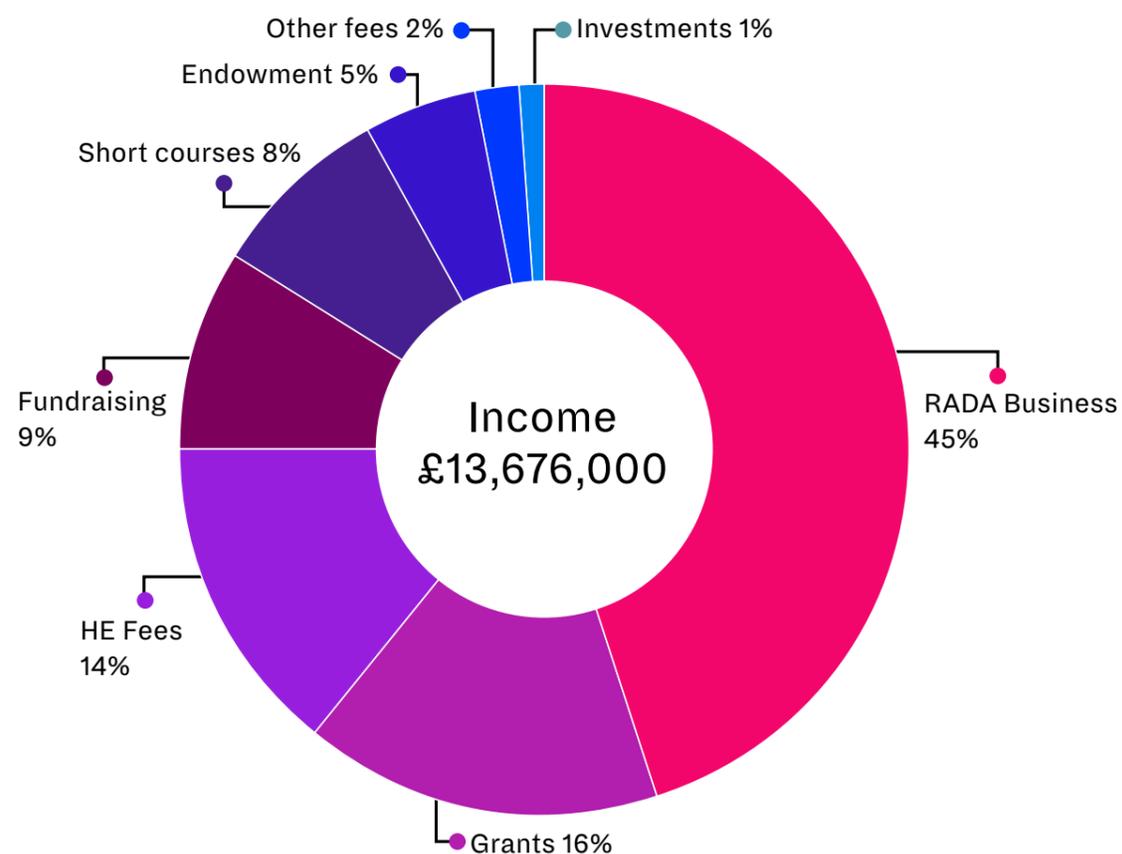
- Ensuring the high standard of training is maintained.
- Developing the training meaningfully in response to changes and expectations from industry.
- Supporting staff and students as we recover and rebuild from the impact of Covid.
- Continued financial recovery through growing self-generated income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

Our key priorities for 2022-23 are:

- Development of a new 3-5 year strategy and business plan.
- A curriculum review of RADA's core programmes ready for revalidation in November 2023.
- Ensuring the high standards of training and student experience are maintained.
- A new People Strategy, which includes supporting continued development for all staff, through training and updating professional practice.
- Growing income through commercial activity and fundraising.
- Development of new postgraduate programmes.
- Continued investment in RADA's anti-racism and equity work.

## Financial sustainability

RADA Income 2021-2022



Overall we need to ask donors for at least £1.4m each year just to sustain our commitment to excellence and diversity.

We have a robust, post-Covid financial recovery strategy, including our £3.2m Stage Critical fundraising campaign, and growth strategies for Short Courses and RADA Business.



“ You're not sitting down and getting lectures everyday – it's a very professional environment and you get to feel like you are doing that role properly which I think helps you cope when you graduate because it doesn't feel so far-fetched.

BA (Hons) in Technical Theatre and Stage Management graduate 2022

## Facts and stats

- Approximately 58% of undergraduate students receive financial support from RADA, with an average award of £3,000 at a total cost of c. £500k.
- There is gender equity on our undergraduate programmes (actor and theatre production training).
- Black and Global Majority students make up 41% of our BA (Hons) in Acting course.
- In 2021-22, 22% of applicants to our FdA in Technical Theatre and Stage Management course for 2022-23 entry were Black and Global Majority.
- We continued mandatory training across the Academy on a broad and inclusive range of subjects.

58% of students receive some form of financial support

4,670 people applied for our HE acting and technical courses

887 applicants qualified for a free audition

77% students using our wellbeing services

41% of our BA (Hons) in Acting course is made up of Black and Global Majority students

# Student work 2021 - 2022

## Productions



**Kursk** by Bryony Lavery with Sound&Fury  
dir. Philip Sheppard, des. Roma Farnell



**Stop Kiss** by Diana Son  
dir. Stella Kammel, des. Sophie Firth



**Plaques and Tangles** by Nicola Wilson  
dir. Sarah Bedi, des. Samuel Wilde



**Richard II**  
Shakespeare for Young Audiences programme  
dir. Rafaella Marcus, des. Anita Gander



**Much Ado About Nothing**  
Shakespeare for Young Audiences programme  
dir. Natasha Rickman, des. Anita Gander



**Julius Caesar**  
Shakespeare for Young Audiences programme  
dir. Che Walker, des. Anita Gander



**The Gift** by Janice Okoh  
dir. Jasmine Teo, des. Natalie Pryce



**When the Rain Stops Falling** by Andrew Bovell  
dir. Lucy Skilbeck, des. Liberty Monroe



**Cyprus Avenue** by David Ireland  
dir. Audrey Sheffield, des. Lizzie Leech



**Time and the Conways** by J B Priestley  
dir. Chipo Chung, des. Sophie Firth



**Bold Girls** by Rona Munro  
dir. Ola Ince, des. Adam Nee



**The Faith Machine** by Alexi Kaye Campbell  
dir. Tim Hoare, des. Liberty Monroe



**Sweeney Todd** by Stephen Sondheim  
dir. Nona Sheppard, des. Judith Croft



**NSFW** by Lucy Kirkwood  
dir. Joan Oliver, des. Iona Fern Ridley



**Curse of the Starving Class** by Sam Shepard  
dir. Philip Dart, des. Lizzy Leech



**The Wolves** by Sarah DeLappe  
dir. Katie Bonna, des. Marsha Roddy

## Short films



**Bicycle**  
by Beru Tessema  
dir. Pamela Jikiemi



**The Fight in the Dog**  
by Katie Bonna  
dir. Pamela Jikiemi



**God's Eye**  
by Blessing Peters  
dir. Jane Gull



**Gym**  
by Charles Entsie  
dir. Daniel York Loh



**Don't Mind Me**  
by Katie Bonna  
dir. Louis Chan



**Am I Who**  
by Joan Oliver  
dir. Joan Oliver

During the spring term, six short films were produced each taking two weeks, and were screened at The Garden Cinema, Covent Garden, and at RADA Studios.

Five of the films have so far received laurels and won awards at film festivals that include:

- The Golden Horse International Film Festival – won Special Jury Selection
- Best Student Short Film, Phoenix Shorts
- Best LGBT Short Film, Boston Independent Film Awards
- London Rocks International Film Festival, Essex Film Festival
- Montreal Film Festival
- Venice Film Festival
- Cornwall Film Festival
- London Film & Television Festival
- Little Wing Film Festival, an Honourable Mention at the Kiez Berlin Film Festival
- Finalists and winners at The Black Panther International Short Film Festival

## MA Theatre Lab

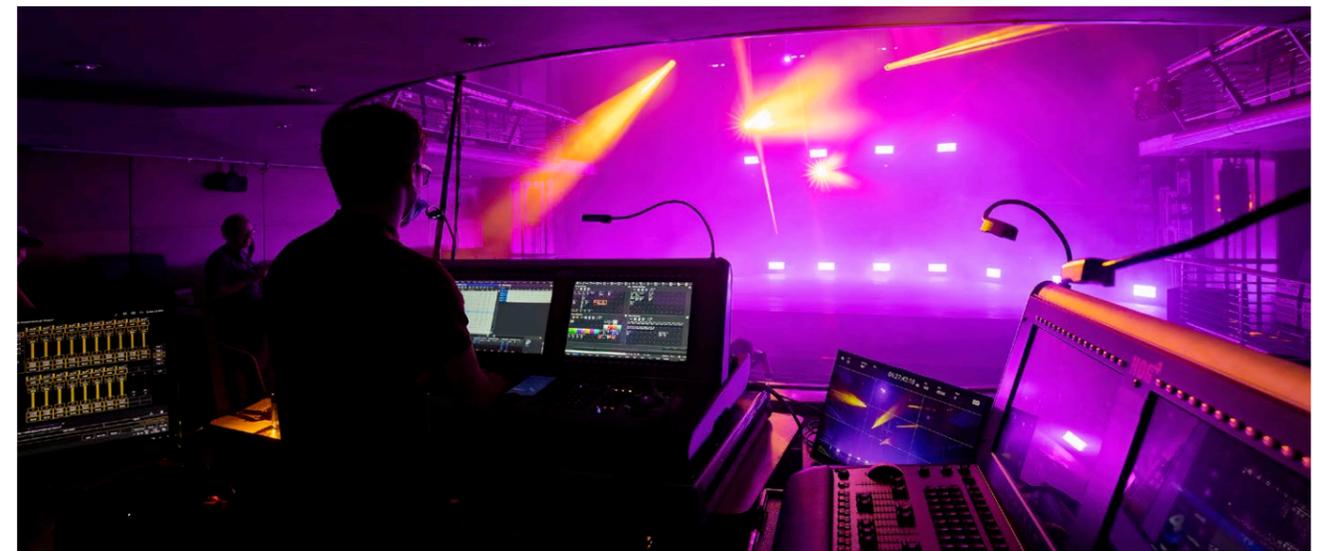


**Dinner** devised by the MA Theatre Lab, dir. Simona Gonella

## Technical Theatre Arts projects



**Flat 11B (escape room project)**



**Son et Lumière**



**Costume and Production Exhibition 2022**

# Graduates and industry

## Graduate achievements

Despite the challenges of the last two years, graduates from 2021 have secured acting and technical roles at:

Almeida Theatre  
Amblin Television  
Apollo Theatre  
Apple TV+  
BBC TV  
Bristol Old Vic  
Bush Theatre  
Chichester Festival  
Criterion Theatre  
Finborough Theatre  
Gielgud Theatre

Glyndebourne  
Kiln Theatre  
King's Head Theatre  
Leicester Curve  
Lyceum Theatre  
Mackintosh Theatres Ltd  
Netflix  
New Wimbledon Theatre  
Orange Tree Theatre  
The Other Palace  
Palace Theatre

Park Theatre  
Peacock Theatre  
Pulse Films  
Red Anchor Films  
Royal Opera House  
Royal Shakespeare Company  
Sheffield Theatre  
Southwark Playhouse  
Waterloo East  
Young Vic



Kenneth Branagh (writer and director) and Ciarán Hinds (actor) *Belfast*



Lolita Chakrabarti (playwright) *Life of Pi*



Jessie Buckley (actor) and Maggie Gyllenhaal (playwright) *The Lost Daughter*



Elisabeth Gunawan (actor and creator) *Unforgettable Girl*



David Jonsson (actor) in *and breathe...*



Matthew Macfadyen (actor) *Succession*

## Awards

### Academy Awards

Kenneth Branagh's *Belfast* was nominated in six categories this year, with **Kenneth Branagh** winning his first Oscar for Best Original Screenplay. Fellow RADA graduate and Council member, **Tamar Thomas** who is a producer on the movie was also nominated for Best Picture. Other nominations included Best Supporting Actor for RADA graduate **Ciarán Hinds**, Best Supporting Actress, Best Director, Best Sound, and Best Achievement in Music Written for Motion Pictures (Original Song).

**Jessie Buckley** was nominated for Best Supporting Actress for *The Lost Daughter* and **Maggie Gyllenhaal** was nominated for Best Adapted Screenplay for *The Lost Daughter*.

### BAFTA Film Awards

*Belfast* won Outstanding British Film award at the BAFTAs for **Kenneth Branagh** and RADA graduate and Council member **Tamar Thomas**. The film was nominated in six categories, including: Best British Film, Best Film, Best Original Screenplay, Best Editing, Best Supporting Actor for RADA graduate **Ciarán Hinds**, and Best Supporting Actress.

### Golden Globes

**Kenneth Branagh** won for Best Screenplay for *Belfast*.

**Jeremy Strong** won the Golden Globe for Best Television Actor in a Drama Series for his role in *Succession*.

**Cynthia Erivo** was nominated for her portrayal as Aretha Franklin in *Genius: Aretha*.

### Tony Awards 2021

**Adrian Lester** was nominated for Best Performance by an Actor in a Leading Role in a Play for his role in the Broadway transfer of *The Lehman Trilogy*.

**Joshua Carr** was nominated for Best Lighting Design of a Play for his work on the Broadway transfer of Martin McDonagh's *Hangmen*.

**Fly Davis** was nominated for Best Costume Design of a Musical for *Caroline, or Change*.

### The Offies, OffFest and OnComm

In 2022 Offie Award winners included: **Ronke Adékoluẹjo** for best Performance Piece with *Lava*, at the Bush Theatre (Lighting Designer was **Jai Morjaria**); and MA Theatre Lab graduate **Elisabeth Gunawan** won an OffFest award with *Unforgettable Girl*, conceived for her Manifesto performance while Elisabeth was studying at RADA.

### Olivier Awards

*Life of Pi* was the winner of five Olivier Awards, including Best New Play adapted by **Lolita Chakrabarti**, graduate and member of the RADA Council, and graduate **Hiran Abeysekera** who won for Best Actor.

Graduate **Jessie Buckley** was the winner for Best Actress in a Musical for *Cabaret*, and **Robert Lindsay** was nominated for Best Actor in a Musical for *Anything Goes*.

Theatre Production graduate **takis** was nominated for Outstanding Achievement in Opera for set and costume design of *HMS Pinafore* by English National Opera, and **Jai Morjaria** worked as Lighting Designer on *Cruise* which was nominated for Best New Play.

### BAFTA Television Awards

**Matthew Macfadyen** won Best Supporting Actor for his role in *Succession* (Sky Atlantic)  
**Sean Bean** won Best Lead Actor in *Time* (BBC One).

### Black British Theatre Awards

**David Jonsson** won Best Male Actor in a Play at the 2021 Black British Theatre Awards for his performance in *and breathe...* at the Almeida Theatre.

### Emmy Awards

**Tobias Menzies** won Supporting Actor in a Drama Series for his performance of Prince Philip, Duke of Edinburgh in historical drama, *The Crown* and **Robert Sterne** won Outstanding Casting in a Drama Series. The multiple-award-winning Netflix series *The Crown* is created by Left Bank Pictures which won a total of 11 awards on the night.

Other RADA graduates who were nominated at the 73rd EMMY® Awards 2021, include **Cynthia Erivo**, **Matthew Rhys**, **O-T Fagbenle**, and **Sophie Okonedo**.

## Graduate training programme

The Graduate Training Programme is supported through fundraising, including continued support from the Behrens Foundation. Sessions were delivered with a mixture of in-person and online sessions.

The programme ran from May 2022-July 2022. The programme consisted of 37 Graduate Training sessions, 27 online and 10 in person. There were 13 group sessions and 24 1:1 sessions. Popular classes included Alexander Technique and an introduction to directing with Katie Mitchell.

## Staff development

Our staff are central to our success. During the past year we have delivered training on a wide range of subjects including anti-racism and equity, diversity and inclusion, suicide awareness and neurodiversity training, alongside line manager development in disciplinary processes and investigations, recruitment and performance management.

To support both students and staff we now have 23 mental health first aiders and we have seen an increase in staff satisfaction.



“ Without RADA’s help, my training wouldn’t have been feasible, and I think it’s fair to say that the training was the most demanding, invigorating and rewarding experience of my life so far. RADA allowed me to grow as an actor and a person in ways I had never appreciated; it fundamentally shifted my understanding of the craft of acting; it enlivened my body, expanded my imagination, and gave me some of the best times and closest of friends.

Sam Liu, RADA graduate 2021

## BA (Hons) in Acting

2021-22 was a year of important recovery and rebuilding. For the first time since March 2020, we resumed completely in-person training and by the end of the year we were able to reduce Covid safety measures and be mask-free in classrooms, while maintaining Covid safety in productions due to their time-sensitivity and impact on assessments should there be cancellations. All our productions remained on schedule and full runs were achieved.

This year also revealed the resilience of the teaching body and of the students, who by the end of the academic year were confidently progressing and reaching expected levels of achievement. Third year students graduated as planned in July, with nine returning as graduates to do a final show in the Autumn.

Class, film, audio, digital and production work was achieved to a very high standard and one of the measures of resilience is the excellent progress made by the year group who began their training mid-Covid.

Our thorough induction process for incoming directors and project leaders has supported the development of an equitable training space,

and we continue to refer to the Equity Safe Space Statement at the start of all projects and productions. Our intimacy and consent protocols provide confidence for young actors working on potentially challenging material. As part of our access work, all teachers and first year acting students attended Deaf awareness and online British Sign Language (BSL) training. This was in response to a Deaf student joining the acting cohort and will be continued as part of our equality, diversity, and inclusion (EDI) commitment.

The appointment of a new Industry Liaison Manager in January 2022 has improved support for students. Again, as last year, we provided bespoke support for any unsigned graduates, continuing to support them to find their way into the industry either through signing or booking professional work.

Staff development remains a priority and continued support for HEA fellowships and sabbaticals has resulted in more staff taking time for research and professional development. We have also continued the mentoring scheme, one of our anti-racism actions, to improve representation within RADA and within the sector.

“ RADA is the vanguard of the changing future with its exceptional ethos, focused intent and a highly regarded reputation for excellence in its specialism of actor and technical training.

Justine Seymour, award-winning costume designer

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

Covid restrictions lessened throughout the year, and we exercised caution on productions, so they took place safely and with minimal risk, whilst enabling students to complete their studies and ultimately graduate. We returned to our standard teaching schedule of two six-week blocks each term, allowing all students to progress with the usual assessment points.

Son et Lumière, our sound and light show, was a project undertaken by our third-year lighting specialists in November 2021, with the support of technical management, sound, and the rest of the lighting department students.

Our Construction and Scenic Art departments delivered a sizeable project within the workshop spaces. This saw the construction and finishing of *Summer House*, revised from an original 2012 design. The finished piece was displayed as part of the graduate exhibition.

There was an interactive installation based on 'Sonnet 12' by William Shakespeare, which ran in conjunction with the Shakespeare for Young Audiences programme. The installation was led by the Video and Sound departments with support from Lighting and Technical Management.

A number of Technical Theatre and Stage Management students also worked with SOAS, University of London to stage an evening of international music. This project was part of a collaboration between RADA and SOAS, enabling students to collaborate with partners from world-leading institutions and renowned technical providers.

This year we held two Production and Costume exhibitions. These annual exhibitions feature the work of a range of disciplines including construction, costume, property making, scenic art, stage management and wardrobe, celebrating the next generation of young theatre technicians within theatre, film, and television. Emma Troubridge, Head Scenic Artist at the Royal Opera House, opened the exhibition in July.

Many students completed successful work placements over the course of the year, in addition to a number of third year students on Early Release agreements entering the industry. Students had placements at Artem Ltd, Autograph Sound Recording, Bridge Theatre, Bromley-Morgans Ltd, Chickenshed, Donmar Warehouse, Libby Watson Design Ltd, Mesmer Supplies, The National Theatre, Neg Earth Lights, Opera Holland Park, Picturehouse Theatre, Plunge Creations Ltd, Rambert, Royal Albert Hall, Royal Opera House, Theatre by the Lake, and Theatre Royal Stratford.





“ The course is absolutely unique in its innovation and commitment to nurturing its students as artists exploring methods of fully embodied and extremely rich performance. I was challenged and my creativity and skills extended in exactly the way I had hoped for, as well as in ways I had never expected. The community of artists I have connected with inspires me constantly, and I cannot wait to explore the potential of our future as our training continues to enrich and deepen.

Catherine Ward, MA Theatre Lab graduate

## MA Theatre Lab

Due to the impact of Covid, the MA Theatre Lab now runs within the calendar year from January to January. Our new module on devising, Developing Performance, will take time to settle after Covid has restricted some elements of physicality and creative freedom. However, graduates are already having an increased impact in the theatre-making field.

In their third term, the 2021 group participated in the Bloomsbury Festival, and then presented their own work in the new Lab Works Festival in the RADA Studios just before Christmas. In July 2022 the group, in the week before their graduation, were able to re-mount their Lab Works' pieces at the Notting Hill Coronet.

The impact of Covid on this year group for staff and students was sizeable as their study was intensified over nine months as opposed to one year. And yet despite all this, the cohort graduated, achieving at a high level.

As the 2021 cohort was finishing, we had two MA cohorts working simultaneously for the first time, as the 10th MA Theatre Lab started in January. This new cohort is more culturally diverse than ever before, a testimony to the course's new digital admissions procedures and its work with marketing to reach out to communities who haven't traditionally entered post-graduate study. Students joined from Egypt, India, South Africa, as well as the US, Australia, and a strong European contingent. Applications for 2022 were up on other years and the trend has sustained for January 2023.

“ 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

## Supporting our students

RADA's training is intensive, requiring students to train for up to 45 hours a week. Our commitment to our students, means that we are prepared to meet the needs of our diverse student body during their training to ensure that all our students receive an equitable education while they are with us.

### Student wellbeing

In 2021-22, a total of 154 students accessed the service, with 346 pastoral care sessions and 681 counselling sessions attended. This year we also returned to face-to face as well as a hybrid service. RADA is taking a 'whole academy approach' to mental health and wellbeing, including prevention and early intervention strategies.

Work began on a mental health strategy and suicide prevention strategy for Mental Health First Aid courses were delivered to staff as well as safeguarding sessions.

### Financial support

**Scholarship Fund:** In 2021-22 RADA awarded scholarship and bursaries, supporting over half of our student body. Any student from a family household income of under £43,000 will automatically receive a £3,000 scholarship from RADA, and we have committed to providing more support for students in financial need. The Scholarship Fund removes financial barriers to our training and has been vital to increasing the diversity of our student body.

**Extension to training:** In addition to this, due to the pause to training in 2020 and 2021, RADA decided to extend student training by a term. Students were given the option to return to RADA after graduation for an extra production. RADA decided that this was the only way to make sure students didn't miss any elements of their training, and students were offered support towards their maintenance costs during this period.

**Hardship Fund:** RADA also has a Hardship Fund, which provides emergency funding.





## Access and participation

RADA is committed to reducing barriers to theatre and dramatic arts education. We do this by actively seeking to engage with people with little or no access to the arts, as well as by removing financial barriers to our education. RADA's Access and Participation programmes have three pillars: access into Higher Education; subsequent success of our students; progression into a sustainable career in the arts. The focus in 2021-22 were Access and Success.

Our programmes aim to achieve better representation in the creative arts industries by also creating access to our programmes.

### RADA Youth Company

Our flagship programme has two strands, acting and Theatre Production. The course provides an insight into Higher Education training in the dramatic arts. Each year we train 16 young people from across London in high areas of disadvantage in London. In 2021-22 the course ended with a production of *A Midsummer Night's Dream* where both courses came together to showcase their skills.

### Originate

Originate Acting Course is 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. 50% of participants transitioned into drama school training and one participant came to RADA.

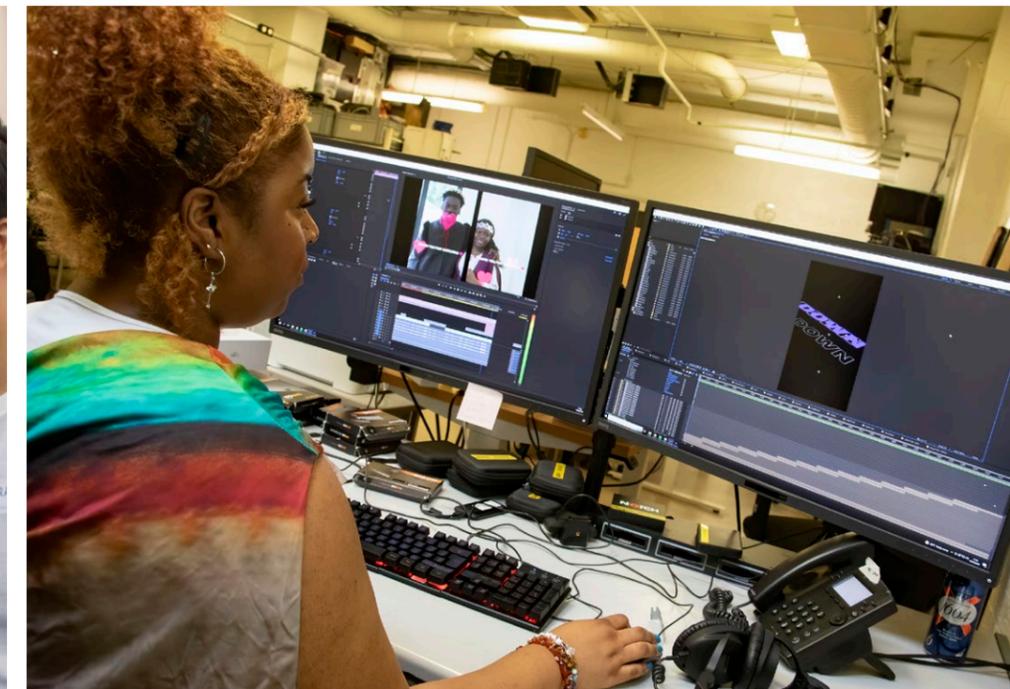
### The Next Stage

In October 2021, the Next Stage programme worked with 15 young people ages 16-19 helping them to prepare for drama school application and audition. 90% were Black and Global Majority. 80% were from low-income households. 20% were care experienced. One progressed to RADA, two progressed to Guildhall, one progressed to Arts Ed, and five of them went on to other partner access projects of ours.

### Shakespeare for young audiences

We toured three Shakespeare productions to six different secondary and FE schools in London. We performed to a total of 200 pupils and delivered eight workshops on the context of the plays. We also offered a number of opportunities for past programme participants to come to RADA for additional audition support.

In 2021-22 we also developed and embedded Deaf awareness training across the academy. We have offered support to profoundly Deaf students and the Acting department have been developing new inclusive practices for training deaf students.





## RADA Business

RADA Business has seen significant growth this year, driven by a return to in-person delivery and hybrid working now becoming the norm for client services.

The RADA Business team continues to deliver outstanding and transformative work for clients, and during this year has expanded and strengthened its team.

“ I took part in the Impact and Influence for Women course, and it has been truly life-changing for me.

Stacey Redfern, Business Development Manager at CooperVision

## Short courses

During the 2020-21 academic year RADA's Short Courses adapted to online training. In 2021-22 we were able to offer both in-person and blended courses. It was in-person courses that brought in the majority of revenue between April and August, which included courses for international students. At the end of January we welcomed back New York University for the Shakespeare in Performance programme.

Planning for 2022-23 included the reinstatement of RADA's Foundation Course, which was paused since 2020, and exploring the viability of developing RADA's Short Courses outside of London.

“ It reinvigorates you - every class you discover something different, and you don't want to let that go.

Daniel, Advanced Acting Fundamentals



Left: scenic construction studio, above: short course workshop

## Fundraising

The 2021-22 financial year continued to be a challenging environment for fundraising with usual activity increasingly complicated due to the ongoing Covid-19 regulations curtailing several planned events. Following the launch of the first phase of our Stage Critical campaign in 2021-2022, we continued to focus on raising funds to help RADA rebuild, recover and to support our students. We are enormously grateful for the generosity of our donors, existing and new, who raised £1.9million, including significant income from endowment and legacies. In particular, we acknowledge the generous support of The Utley Foundation, Satoko Yamaga Macdonald (in memory of stage management graduate: Trish Montemuro), Honeymeats Arts Trust, CHK Foundation, and Sylvia Waddilove Foundation for their support of the campaign, along with the continued support of RADA's President Circle members and Warner Brothers Discovery — our longstanding and valued Principal Partner. This year we raised a total of £685k in unrestricted funds, used to help cover the costs incurred by our core training, and to maintain teaching excellence. Supporting our students throughout their studies is essential, and we secured £506k in restricted income. Our commitment to Access and Participation, was partly funded through the Christmas Big Give campaign which raised £65k.

In addition, to support fundraising we hosted a programme of events offering a range of benefits for our membership and patron schemes. This included the welcome return of guest nights, supported by our Event Partner, AXA XL, including a special gala evening *Sweeney Todd: The Demon Barber of Fleet Street* as well as preview screenings of *James Bond: No Time To Die* and *Belfast* with Sir Kenneth Branagh. RADA's Summer Party 2022 was generously hosted by Sotheby's London, with whom we partnered to celebrate the Queen's Jubilee, including with a programme of RADA graduate performances. Thank you to everyone involved especially, Nona Shepphard, Jordon Stevens, Fiona Shaw, and Lydia Wilson.

With grateful thanks to the Estate of Laurence Isaacson we will establish a new Scholarship, and to the Estate of Elizabeth Sebok, which has endowed the Lead Voice Tutor post for the next ten years.

As a charity, RADA relies on our supporters to continue our world-leading training. RADA's

immersive conservatoire training delivers a minimum of 35 hours of teaching each week from industry specialists and leading academics, meaning that every student receives intensive support to develop their craft and become industry ready. This training is rigorous and costly.

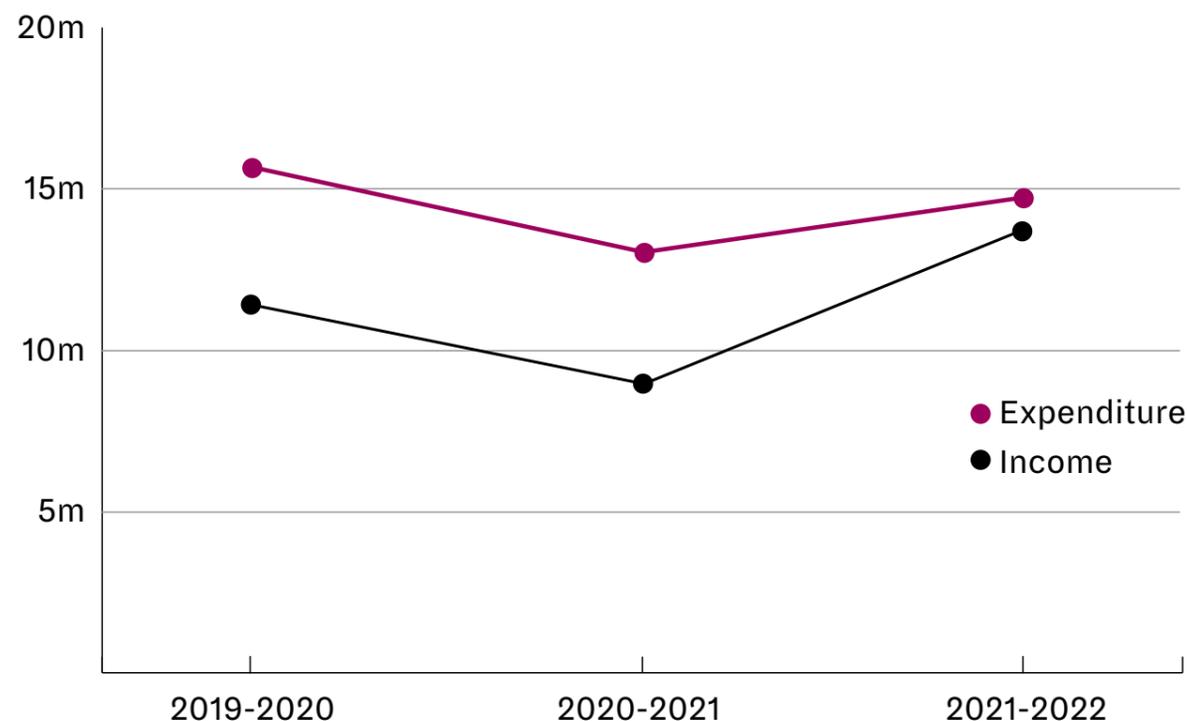
In addition, we must continue to develop and respond to changes in the industry, deepening the impact we create for and with the Creative Industries sector on a national and international scale in order to create graduates who are the next generation of leaders.

Fundraising is an increasingly important part of our income generation plans to ensure we return to financial health following the pandemic, remain financially sustainable and resilient, and ensure that we can invest in our courses and our people, so our teaching is of the highest standard, reflects our values and is fully aligned with UK industry practice. 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.



Right: The Wolves

## Financial Overview



### Financial sustainability

In order to deliver our world-leading training RADA needs to raise at least £16,000 per student per year from grants, fundraising, short courses and RADA Business. Our total annual income in 2021-22 was £13.5m, of which 71% was self-generated. In 2020-21 RADA's income suffered severely due to the national lockdown. In 2021-22 we were able to recover our income-generating activity to be close to pre-pandemic levels and we launched our Stage Critical campaign.

However, investment during 2021-22 in the digital streaming project (to ensure a continued showcase for student work), enhanced staff and student training and facilitation in anti-racism and equity,

and increased student support as a result of the extension to training offered to all final year acting students, has meant increased expenditure during the period.

It therefore continues to be a priority for RADA to fundraise and increase its income to be financially sustainable for the future, and to continue to deliver our world-leading training.

## Thanks to our supporters

Thank you to our Individual, Trust and Foundation and Corporate supporters who help RADA by supporting training, student scholarships and wellbeing, and RADA's creative and outreach programmes. Our supporters make a much-valued contribution to the work that makes RADA a world-leading dramatic arts training organisation.

### Principal Partner

Warner Bros. Discovery

### President's Circle

Sir Kenneth Branagh  
Aidan Clegg  
Alan and Ros Haigh  
Tina and Martin Hughes  
Satoko Yamaga Macdonald  
Sir Stephen Waley-Cohen Bt  
Geraldine Winner  
And all those who wish to remain anonymous

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John and Clare Grumbar  
Wendy Jardine  
Gemma Jones  
Philip Noel  
Janet Robb  
Javier Gonzalez  
Mark Stewart  
Jill Whitehouse  
Professor Michael Worton CBE

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Des & Madeleine Cohen  
Tim Clark  
Graham Downie  
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Christopher James  
Gemma Jones  
Troels Levring  
Deborah Norton  
Peter and Renate Nahum  
Anna Pasternak  
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Karina Wiles

### Supporting Role

Alan Barwick  
Marcus and Susie Bicknell  
Dr James Bjork  
Alex Bozoglou  
Peter Bullock FRCS MRCP  
HHJ Damien H.R. Lochrane  
Buster Dover  
Mr Michael Flesch  
Geoff Gudgion  
Reginald Hoare  
Gerald Kidd  
Stephen Katbamna- Mackey  
Dr Christopher Kilburn  
Uche & Bala Mere  
Barry Serjent  
Steve Wardaw

### Ensemble

Dorothy Barlow  
Penny Baylis  
Lolita Chakrabarti  
Danny Clifford  
Euan & Ginny Felton  
David Finlay  
Roger Hill  
Jean-Charles & Luce Julien  
Pauline OBE & Zbig Odulinski  
Martin Prendergast  
Elizabeth Sebok  
Dr Bruce Wall  
April Walker  
Sergei Konychev  
Douglas & Adrienne Brown  
Breda Ringrose-Wilson

### Audience

Helen Boaden  
Jennifer Bers  
Douglas Brown  
Jacquie Cassidy  
Tom Chadbon  
Dr Raymond Crawford  
Mrs Julie Flory  
Dr John & Nicky Gayner  
Judy Grahame  
Stephanie Kenna  
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### Scholarship fund

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The Grahame Norris Memorial Fund  
The Harold Hyam Wingate Foundation  
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The Josephine Hart Poetry Foundation  
The Laurence Olivier Award  
The Leverhulme Trust  
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Fiona Shaw CBE  
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John St Brioc Hooper  
Felicity Trew  
Bruce Wall  
Camilla Whitworth-Jones  
Anonymous

### Awards in perpetuity

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Eleanore Bryan  
Elizabeth Sebok  
Eunice Black  
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Jess Sleath  
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