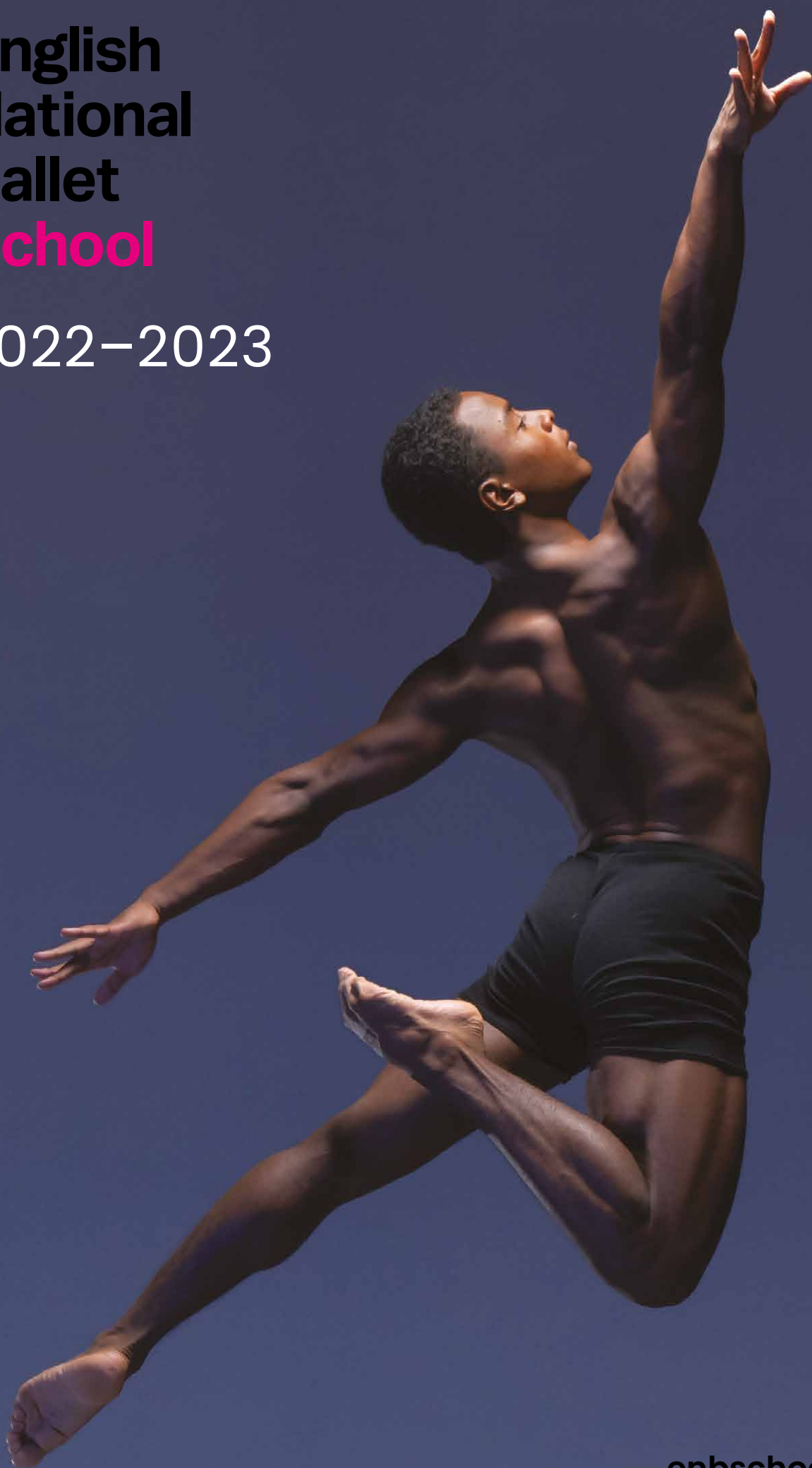


**English
National
Ballet
School**

2022–2023



enbschool.org.uk

Trustees

David Cheeseman
Juliet Hall
Peter Kyle
Caroline Levy
James Mee (Chair)
Geraldine Morris
Justine Stephenson
Jeremy Oates (resigned 6 Nov 2022)

Finance Advisor to the Board

Tim Robson

Registered Office

Carlyle Building, Hortensia Road,
London SW10 0QS

Registered Company Number

02319478 (England and Wales)

Registered Charity Number

800512

Auditors

Moore Kingston Smith,
Chartered Accountants
and Statutory Auditor,
Orbital House,
20 Eastern Road,
Romford RM1 3PJ

Royal Patron

HRH Princess Beatrice

Patron

Felicity Kendal

Directorate

Artistic Director

Viviana Durante

Executive Director

Amanda Skoog

Artistic Staff

1st Year Women's Tutor / Ballet

Nicola Simpson

1st Year Men's Tutor / Ballet

Michael Berkin

2nd Year Women's Tutor / Ballet

Şebnem Önal

2nd Year Men's Tutor / Ballet

David Yow

3rd Year Women's Tutor / Ballet

Senri Kou

3rd Year Men's Tutor / Ballet

Juan Eymar

Contemporary Tutor

Giovanni Luca Braccia

Contemporary Tutor

Estela Merlos Parreno

Choreography Tutor

David Beer

Music Staff

Head of Music

Henry Cash

Pianists

Akiko Hobson
Rebecca Leshures
Mark Webster

Curriculum Staff

Head of Studies

Rowan McLelland

Head of Studies

(Maternity Cover)

Elizabeth Marshall

Music Tutor

Jacob Bird

ESOL Tutor

Jessica Conway

Benesh Movement

Notation Tutor

Kerry West

Healthcare Staff

Head of Healthcare

Juncal Roman Pastor

Physiotherapist and Pilates Instructor

Theano Vikatou

Strength & Conditioning Coach / Lecturer

Angela Sorensen

Student Counsellor

Raquel Perez

Nutritionist

Maja Berry

Wellbeing Staff

Head of Wellbeing and Safeguarding

Rebekah Westgate

Student Support & Welfare Officer

Katie Smith

Student & Enrolment Coordinator

Joe Dyda

Administration Staff

Head of Development

Paulo Gomes

General Manager

Bethanie Harrison

Communications Manager

Candice Pearson

Finance Manager

Mirka Akbari

Artistic Coordinator to the Artistic Director

Crystal Gong

Professional Trainee Programme Coordinator

Edward Boulding

Short Courses & Associate Programme Manager (Interim)

David Beer

Ballet School Assistant

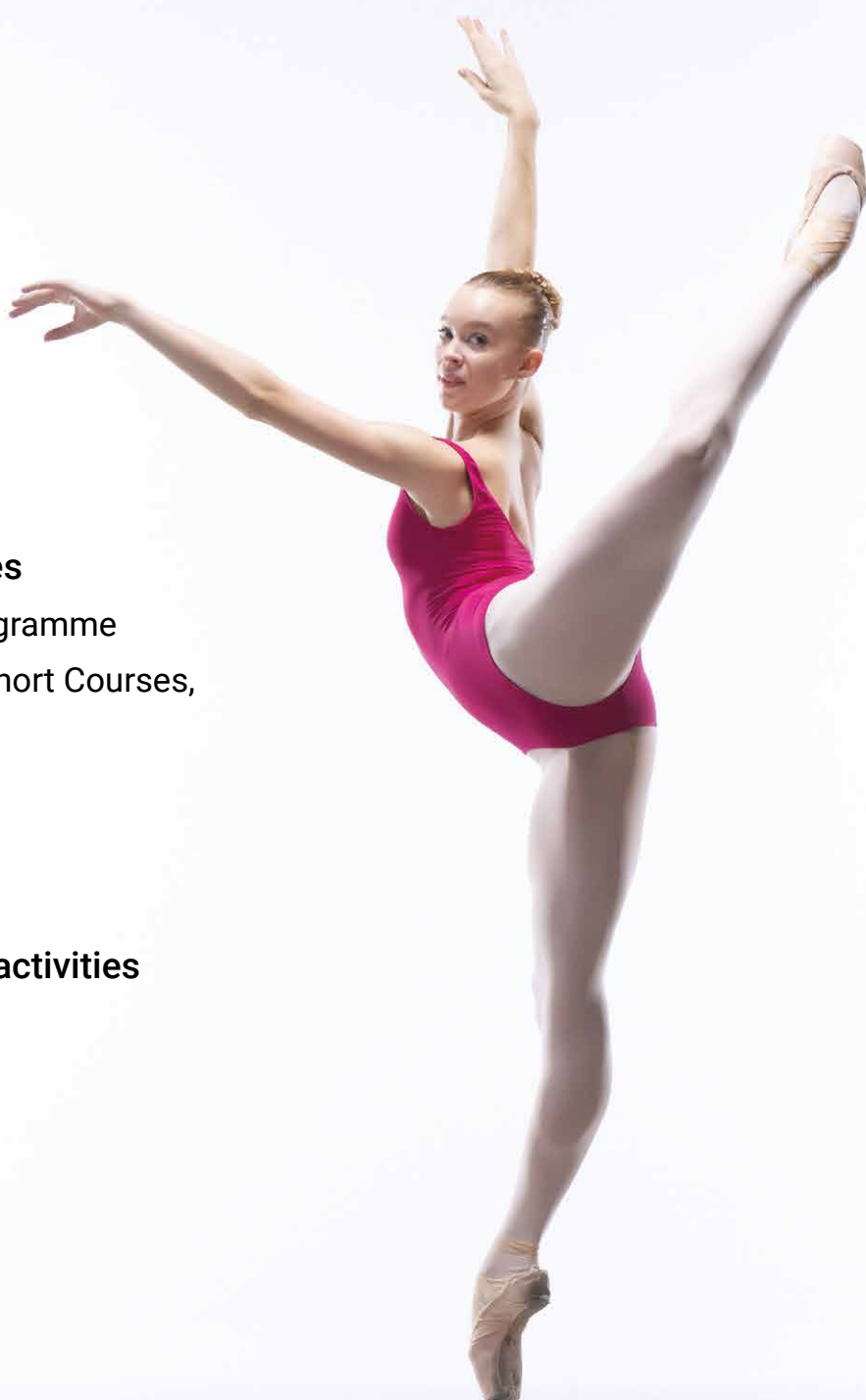
Lil Gordon

Ballet School Assistant (Maternity cover)

Ching Wah Chan

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A MESSAGE FROM OUR ARTISTIC DIRECTOR



English National Ballet School's mission is to equip our students with the confidence, creativity, and skills for a career as a professional dancer with the major international companies, and for a future beyond performing.

As Artistic Director, I am very keen to ensure that we take a holistic approach to our students' training and learning so that we fully deliver this mission. Our teaching, performances, and collaborations are carefully designed and integrated to give our students the breadth and depth of experience to prepare them for a wide range of career opportunities.

At each stage we offer a comprehensive programme built around training in classical ballet and contemporary dance. Students build a close relationship with their teachers, who are also their personal tutors.

As well as developing our students' skill sets, we put great importance on supporting students'

personal development and wellbeing. We place great emphasis on nurturing our three core student values – professionalism, generosity, and commitment. We believe these values enable our students to flourish now and in their future lives. Our support staff and health and well-being team work to ensure that all students feel positively engaged in our work at every stage. They work closely with the artistic staff to look after students in a cohesive way so that all students learn in a positive and happy environment.

To conclude, I believe that as a school, we succeed when our students leave us knowing not only that dance has enriched their lives, but also that our art form can enrich other people's lives. To return to our core values, whether they're performing in a theatre or a small space, we believe they take with them the same professionalism, generosity, and commitment at all times.

A handwritten signature in gold ink, reading 'Viviana Durante'.

Viviana Durante
Artistic Director



A MESSAGE FROM OUR EXECUTIVE DIRECTOR



This year was my first at English National Ballet School and it has been an absolute privilege to jointly lead the School alongside Viviana Durante.

Founded in 1988 by English National Ballet to train students for a professional

career in dance, today ENBS exists as a separate charity but maintains close ties to the Company where currently a third of their professional dancers were trained here at this school. It is amazing to think I was dancing with the then London Festival Ballet and watched the first ever LFBS class, later of course to become ENBS. One of my personal highlights this year was seeing our students on stage performing with ENB during their national tour of *Swan Lake*.

We remain a small school with just 86 full-time Senior School students spread across the three year groups. With over 35 hours contact teaching time per week we are able to focus on the individual student. Indeed with everything we do our golden thread is the individual student – they come to us with talent, but they come from far and wide with a range of experiences, challenges and aspirations – we believe each one has the ability to succeed.

Alongside the many wonderful classes and performances I have seen over the year the challenges facing vocational dance training became ever more evident, namely the financial uncertainties we face. And so, my heartfelt thanks to all our supporters many of whom I have enjoyed meeting at events – your support has enabled us to continue to be both inclusive and talent led.

One of our greatest challenges is our building and to this end much time was spent during the year researching a variety of sites in different areas of London. The research was fruitful in that it highlighted the strengths of the current site, principally, that the building has ‘beautiful bones’, shows an exceptional return on investment and is an ideal location for both UK and international students living and training in London. Therefore, it was unanimously agreed ENBS retain the current premises and build on the site’s strengths.

Finally, I would like to thank ENBS staff who ensure our students receive exceptional training in a safe and positive environment and also to the ENBS Board who have supported me during my first year at the School.

A handwritten signature in cursive script that reads "Amanda Skoog".

Amanda Skoog
Executive Director



WHO WE ARE

ENBS is innovative, ambitious and professional. We nurture individuality and work as one team.

OUR VISION

To establish English National Ballet School as a premier centre of ballet training; a world leader in dance teaching, education, health, and wellbeing.

OUR MISSION

To empower our students with the confidence, creativity, and skills for a career as a professional dancer with ENB and other major international companies, and for a future beyond performing.

English National Ballet School (ENBS) prepares talented young dancers for a lifetime of achievement. The School has an illustrious 35-year history providing world-class training, education, performance opportunities, and pastoral care to support our students in reaching their full potential. It equips students with the confidence, creativity, skills and knowledge for careers as professional dancers with major international companies and for a future beyond performing. Our ambition is to make English National Ballet School the first choice for the next generation of international ballet dancers irrespective of their background or ability to pay.

English National Ballet School's overall effectiveness continues to be outstanding. In 2022–2023 a new Strategic Plan was developed with the following key strategic aims:

Artistic: Training the individual dancer to be recognised internationally for their technique, strength, creativity and style.

Academic: A customised learning programme to draw out our students' strengths, producing independent and versatile dancers.

Partnerships: Build partnerships to grow our artistic and financial capability ensuring stability and long-term development.



We strive for continuing artistic and academic growth which we believe happens best through building partnerships – from professional dance companies and individual artists to our local council and Department for Education, from trusts to individual supporters, these partnerships are essential to us achieving our goals and ensuring our long-term stability.

Our primary collaboration is with English National Ballet. Although a separate charity we maintain strong links with the Company. Third Year students were selected for work experience, touring and

performing with English National Ballet in *Swan Lake* and *Nutcracker* and in Northern Ballet's production of *The Nutcracker*. They spent time with coaches and choreographers, learning skills that are vital for their career development, and are seen by the companies' Artistic Directors.

From 2024 the Second Year students will again perform in ENB's *My First Ballet*. This is a professional production of a classical ballet designed to introduce young audiences to dance. For our students, this is their first experience of working professionally.



HIGHLIGHTS

YOUNG CHOREOGRAPHERS

© Asya Verzhinsky



Young choreographers saw students perform their own choreographic works inspired by The Wallace Collection's exhibition Inspiring Walt Disney, performed in the magical surroundings of The Wallace Collection's galleries. Students had the additional opportunity of working with the London College of Fashion on costume and the Royal College of Music on new compositions for their pieces.

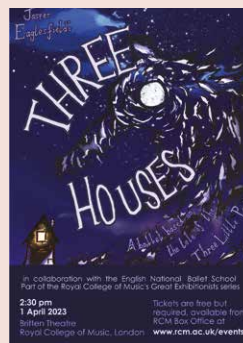
CW+ OUTREACH



Further developments in outreach took place through the establishment of a partnership with CW+, the charity of Chelsea and Westminster Hospital NHS Foundation Trust. Students performed their own choreography and repertoire fortnightly live in the hospital on the wards to patients and staff.

ROYAL COLLEGE OF MUSIC COLLABORATION

In April 2023, ENBS students choreographed and performed in a newly commissioned ballet *Three Houses* at the Royal College of Music – to a score composed by a student from the Royal College of Music. This was part of a series of works curated entirely by students often featuring collaborations with artists from other disciplines such as art, dance, drama, composition, and film.



THE CROWN



Students performed a short piece choreographed by Viviana Durante at the premiere of the successful Netflix series, *The Crown*.

WINTER SHOWCASE

Her Royal Highness Princess Beatrice attended the opening night of English National Ballet School's Winter Showcase.



© David Levenson

BOYS' EXPERIENCE DAY

The School's inaugural Boys' Experience Day was a huge success with two attendees going on to join the Senior School.



CORONATION CELEBRATIONS



Students joined the Coronation Celebrations and were featured in *The Times*, *The Telegraph*, and *The Evening Standard*.

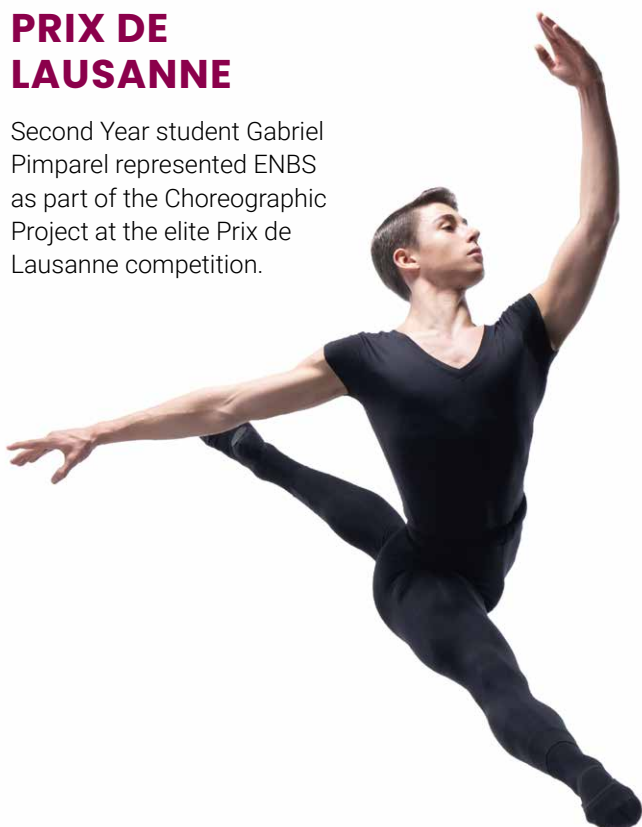
WORK EXPERIENCE

Third Year students were selected for work experience, touring and performing with English National Ballet in *Swan Lake* and *Nutcracker*.



PRIX DE LAUSANNE

Second Year student Gabriel Pimparel represented ENBS as part of the Choreographic Project at the elite Prix de Lausanne competition.



PROFESSIONAL SUPPORT

Students continue to be supported professionally through the guidance of a wide range of visiting artists, including teachers, dancers, artistic directors, choreographers, choreologists, and rehearsal directors from companies including English National Ballet, The Royal Ballet, Berlin State Ballet, and Stuttgart Ballet as well as independent artists.



CECCHETTI VOCATIONAL AWARDS



Ten of the Second Year Men participated in the Cecchetti Vocational Awards at Elmhurst Ballet School, winning the Barbara Fewster Award, and the Promising Student Award.

WINTER SHOWCASE

In December 2022, ENBS held the Winter Showcase at the School's premises.



LA SYLPHIDE

School Founder and former Artistic Director of English National Ballet, Peter Schaufuss coached the students in his production of *La Sylphide* for the Summer Performances.



AUDITION PREPARATION

Professional photographers and staff worked with students to produce photographs and videos that supported students' job applications.



BALANCHINE

Deborah Wingert travelled from New York to Chelsea to coach students in George Balanchine's *Who Cares?*

It was a dance reunion for Ms Wingert and ENBS Artistic Director Viviana Durante, who previously danced *Who Cares?* together in 1993 at New York City Ballet's Balanchine Celebration.

Ms Wingert has her own illustrious history with Balanchine, having been handpicked by him to join New York City Ballet when she was just 16 years old.

SUMMER PERFORMANCE

The School's Summer Performance in July 2023 was performed over two nights in the Peacock Theatre and received excellent reviews.

Contemporary dancer/choreographer and founder of Jonas Dance Company Monique Jonas, choreographed *Flock* for the Summer Performance with Morgann Runacre-Temple creating *Sound and Vision*.

"This was an exciting evening for the English National Ballet School; it showed them back on track as a quality professional ballet school..."

Maggie Foyer, Seeingdance

"The choreography is at a prominent professional level, which the final year students were able to perform. Their presentation evidenced technical clarity and precision, but also artistry with the musicality."

Trinity College London Assessor, Final Year Assessment Form, Summer Performance 2023



THE SENIOR SCHOOL

English National Ballet School delivers two and three-year professional training courses, with a focus on the study of classical ballet. In addition, students are taught contemporary dance as a technical skill and choreography as the supporting technical skill. These subjects are delivered under the Trinity College London Diplomas in Professional Dance at either Level 5 or Level 6. The School provides a varied curriculum which offers students opportunities to develop a range of knowledge and practical skills whilst developing their physicality and artistry.

The School is also accredited by the Council for Dance, Drama and Musical Theatre (CDMT) where it was assessed to have “fully met” expectations across all areas of its activity.

Students are a harmonious, hard-working cohort from different cultures and nations, which develops their understanding of diversity both in life and in their chosen profession together with common values. In 2022–2023 the School had students from: Australia, Brazil, Britain, Cyprus, France, Hong Kong, India, Israel, Italy, Japan, Kenya, Mexico, Philippines, Portugal, Spain, South Africa, Slovenia, Switzerland, Sweden, Ukraine and the United States of America.

THE CURRICULUM

As it does every year the School assessed its academic and contextual curriculums and performance against the demands of the profession, further and higher education, and good practice in pedagogy to ensure its coherence, its sequencing, and its vocational relevance. In addition, the School worked to ensure that those students who speak English as an additional language develop their skills to respond to the challenges of living in London and the rigours of the School's professional, personal, and academic programmes. There is additional support for students with specific learning differences.

WELLBEING

The School's curriculum and student support systems support learners to develop their character including their resilience, confidence and independence and help them know how to keep physically and mentally healthy.

To effectively support the students intense physical vocational training a strong emphasis on mental health support and wellbeing continued



throughout the year. Developing students' confidence and independence is encouraged and guided through tutorials, lectures, and one-to-one support.

A series of guest lectures and workshops during 2022–2023 allowed the students to immerse themselves in areas outside of the normal curriculum.

Wellbeing lectures for 2022–2023 covered topics including:

- Safeguarding, online safety, anti-bullying
- Equality, Diversity, and Inclusion
- Body image, healthy living, nutrition for dancers, injury prevention
- Wellbeing, mental health, growth mindset, character strengths, performance psychology
- Positive psychology
- Creative careers beyond ballet
- Self-employed finance, tax and accounting
- Mindfulness

HEALTHCARE

Injury prevention, treatment and rehabilitation continued to be of a very high standard. The healthcare team worked cohesively alongside the artistic staff and student support team to ensure the students received the injury prevention,



treatment and rehabilitation required of elite athletes. The healthcare team's success can be clearly evidenced in the way that the multidisciplinary team work together towards the same aims in a student-centred approach. The Head of Healthcare contributed to and attended professional conferences and forums to ensure treatment was informed by the latest research in the area.

The School continued to collaborate with sports and performance science researchers at Queen Mary University of London in various areas. In 2022–2023 researchers ran a study with the students investigating the height of students jumps, landing forces and stress injuries, Vitamin D profiling, and led workshops on nutrition and healthy snacking.



VALUING THE STUDENT VOICE

English National Ballet School values the student voice and believes it is essential that dancers, both in school and company contexts, should have an appropriate channel and feel confident that they can raise issues and share ideas and that these will be valued by the staff.

A confident and articulate student body operated within the School throughout the year.

The student survey results included many positive comments about what we do well, including: high quality, relevant and supportive teaching; excellent guest teachers and choreographers; performance opportunities especially those with ENB; wellbeing including support for international students and individual needs, and creating a safe environment.

Student attendance remained extremely high demonstrating strong student commitment. Overall attendance for the year was 98.35% (including authorised absence).

PREPARING OUR STUDENTS FOR A PROFESSIONAL CAREER

Students continued to reach outstanding levels of attainment in both dance and academic studies. 2022–2023 graduates left ENBS as versatile and resilient artists with the skills, maturity, and aptitude to succeed in a professional ballet environment.

Encounters with the world of work were extensive. The School's excellence in healthcare and wellbeing ensured that dancers were safe and equipped to meeting the challenges of the profession both mentally and physically. The focus on these areas in addition to the contextual studies programme and a well-developed careers programme meant that students graduated with many transferable skills allowing them to succeed in a variety of futures outside of dance performance.



CONGRATULATIONS TO ALL OUR 2023 GRADUATING STUDENTS

2022–2023 Graduate destinations included:

Australian Ballet	Moscow State Ballet, Russia
Northern Ballet, Professional	Bavarian Junior Ballet, Munich
Graduate Programme	Leipzig Ballet, Germany
Singapore Dance Theatre	Sibiu Ballet Theatre, Romania
Boston Ballet II, USA	Vanemuine Ballet Theatre, Estonia
Sarasota Ballet, USA	State Opera Plovdiv, Bulgaria
Croatian National Ballet, Zagreb	ENBS Professional Trainee Programme
Croatian National Ballet, Split	Royal Academy of Dance Teacher Training
Junior Company of Francois Mauduit in Toulouse, France	
Krakow Opera Ballet	
Opera Wroclawska, Poland	
Cork City Ballet, Ireland	



© Henry Curtis

COMPLEMENTARY COURSES

PROFESSIONAL TRAINEE PROGRAMME

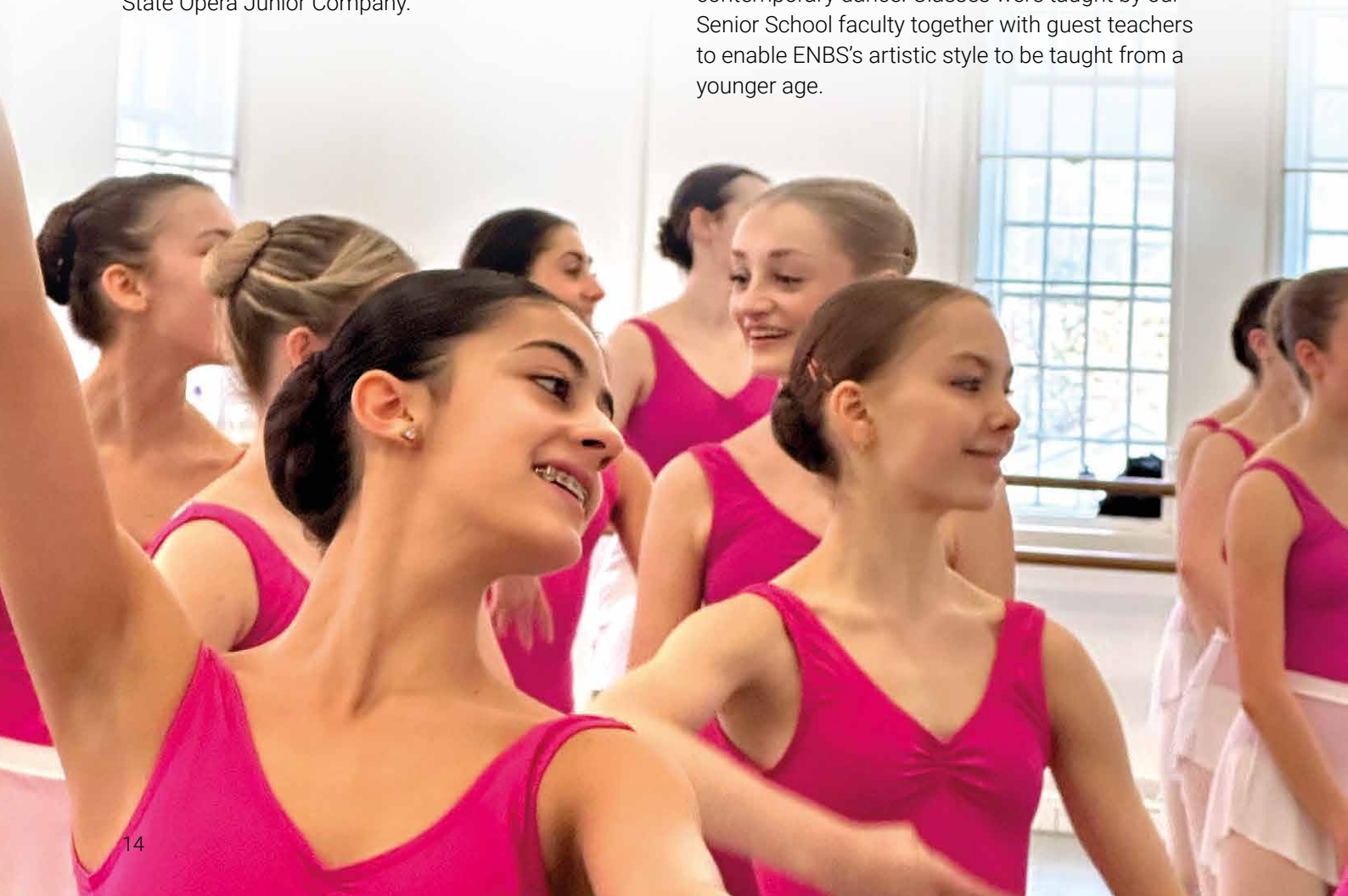
Launched in September 2020 to allow graduates of vocational dance schools to undertake further training, the Professional Trainee Programme continued to grow in 2022–2023. The six-month course of study aims to enhance participants' experience of the demands of a professional life in dance, building on the training they have already undertaken. It provides intense coaching in classical ballet and contemporary techniques to refine skills and enhance versatility in readiness for a professional career. The participants performed a well-received mixed bill at the Lilian Baylis Theatre, Sadler's Wells. The students worked with choreographers Mauro de Candida, Katarzyna Kozielska and Kristina Paulin. Graduate destinations included: Joffrey Ballet, Philadelphia Ballet, Orlando Ballet, Europa Danse Company, New English Ballet Theatre, and Vienna State Opera Junior Company.

ASSOCIATE PROGRAMME, SHORT COURSES, AND COMMUNITY CLASSES

The Associate Programme, short courses and community classes are a way to expand the School's reach and income while making the most of the space we have. New ideas from the School's Artistic Director have been implemented this year refreshing these programmes to create more opportunities for young, upcoming artists.

ASSOCIATE PROGRAMME

The Associate training programme for young dancers between 13–16 years of age, offers ongoing, in-depth, training to provide us with dancers who have a strong technical foundation to feed into the Senior School. Students travelled from around the UK to participate in classes in classical technique and contemporary dance. Classes were taught by our Senior School faculty together with guest teachers to enable ENBS's artistic style to be taught from a younger age.





SHORT COURSES

The School hosted three short courses throughout the academic year, welcoming students from over 25 countries providing them an insight into the training we offer and a chance to experience the daily life of our students.

Our three-day Autumn and Spring courses included audition preparation sessions with an aim to encourage applications to the School. Guest teachers included Precious Adams and Francesco Gabriele Frola from ENB.

The Summer Intensive provided a focus on both repertoire and variations. Our guest teachers included Matz Skoog, Stephen Wicks, Philippa Newton, Sarah Kundi and Constance Devernay, alongside our full-time teaching faculty. This provided a wide range of experiences, technical approaches and teaching methods to enrich the students' time with us.

COMMUNITY

In 2022 we launched evening classes for adults, beginning with an adult ballet class and will be looking to add to these classes in the new academic year.

The Boys' Day of Dance welcomed male dancers from all over the country to give them the opportunity to experience male focused training and to share the studio with other young people with similar goals. Two of the participants went on to join the Senior School.

SUPPORT

We are grateful to the increasing number of individuals and organisations making annual financial contributions to support our work. Thank you for being a crucial part of our mission.

As we strive to play a critical role in creating greater diversity and inclusion within classical ballet, our key fundraising priority will continue to be raising funds for scholarships and bursaries. Over 65% of our students need financial support to study at the School. Only with the generous support of funders can we provide the highest quality training to talented students, irrespective of their background or ability to pay.

LONDON BALLET CIRCLE

“Thank you so very much for a wonderful afternoon. How the dancers have grown, improved and gained in confidence since we saw them in November. That’s due, not only to their natural talents, but the excellent care they have received from the teachers and staff.

What a treat to see Deborah [Wingart] in action and how the dancers responded to her. It’s not often the LBC members get to see someone from The Balanchine Trust working in the studio. We’ll be talking about this for a long time!”



THE FUTURE

In 2022–2023 there was substantial research into a variety of sites in different areas of London, including both existing developments and those currently being built.

The research has been fruitful in that it has aided in highlighting some of the strengths of our current site, principally, that the location is excellent and our relationship with the Royal Borough of Kensington and Chelsea cannot be underestimated. Therefore, the Board unanimously agreed we should retain the current premises and build on the strengths of the current site. To this end t-sa (Takero Shimazaki Architects) were appointed to undertake the design of a complete refurbishment of our home in Kensington and design a new extension to give us much-needed additional space.

The refurbishment will create a state-of-the-art studio theatre, an additional dance studio, much improved communal spaces for staff and students and a new study space. By completing this project, ENBS will enhance its competitive edge and solidify its position as one of the world's premier ballet training centres, boasting facilities that reflect our outstanding artistic achievements. We aim to launch a capital campaign once full approvals have been granted.



STATEMENT OF FINANCIAL ACTIVITIES

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 JULY 2023

	Notes	Unrestricted funds (£)	Restricted funds (£)	2023 total funds (£)	2022 total funds (£)
Income and endowments from:					
Donations and legacies	3	67,548	86,505	154,053	138,559
Charitable activities	6				
Education		2,005,828	–	2,005,828	2,204,288
Other trading activities	4	820	–	820	375
Investment income	5	7,262	–	7,262	1,053
Other income	7	–	–	–	21,332
Total		2,081,458	86,505	2,167,963	2,365,607
Expenditure on:					
Raising funds	8	47,378	–	47,378	35,053
Charitable activities	9				
Education		2,033,387	44,965	2,078,352	2,313,936
Total		2,080,765	44,965	2,125,730	2,348,989
Net income		693	41,540	42,233	16,618
Reconciliation of funds					
Total funds brought forward		357,922	35,077	392,999	376,381
Total funds carried forward		358,615	76,617	435,232	392,999

BALANCE SHEET

31 JULY 2023

	Notes	Unrestricted funds (£)	Restricted funds (£)	2023 total funds (£)	2022 total funds (£)
Fixed assets:					
Tangible assets	17	131,891	-	131,891	148,506
Current assets:					
Debtors	18	64,939	-	64,939	74,161
Cash at bank		630,388	76,617	707,005	718,414
		<u>695,327</u>	<u>76,617</u>	<u>771,944</u>	<u>792,575</u>
Creditors					
Amounts falling due within one year	19	(468,603)	-	(468,603)	(548,082)
Net current assets		<u>226,724</u>	<u>76,617</u>	<u>303,341</u>	<u>244,493</u>
Total assets less current liabilities		<u>226,724</u>	<u>76,617</u>	<u>303,341</u>	<u>244,493</u>
Net assets		<u>358,615</u>	<u>76,617</u>	<u>435,232</u>	<u>392,999</u>
Funds	21				
Unrestricted funds				358,615	357,922
Restricted funds				76,617	35,077
Total funds				<u>435,232</u>	<u>392,999</u>

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies' regime.

Full financial statements are available on The Charity Commission's website: [charitycommission.gov.uk](https://www.charitycommission.gov.uk)

THANK YOU

A heartfelt thank you to everyone who donated to English National Ballet School, including those who prefer to stay anonymous. Your generosity ensures the School can continue its important work, nurturing aspiring dancers. Your contribution makes a lasting impact, and we are deeply grateful for your support.

ORGANISATIONS

Abderrahim Crickmay
Charitable Settlement
Dame Margot Fonteyn
Scholarship Fund
De Laszlo Foundation
D'Oyly Carte
Charitable Trust
First Garden City
Ladies Group
Garfield Weston
Foundation
Hedley Foundation
Idlewild Trust
Imperial Society of
Teachers of Dancing
J.L.D. Charitable Trust
Linbury Trust
London Ballet Circle
Lord and Lady Lurgan
Trust
Musical Opera
Ballet Trust
Stanley Picker Trust
Tait Memorial Trust
Westbury Charitable
Fund

INDIVIDUALS

Chris Abbott
Maura Alosi
Jennifer Ancu
John Andrews
Lady Ashcroft
Guy Attew
Steve Bilham
Sander Blommaert
Angela Bodart
Hannah Bothwell
Christian Bowyer
Bill Boyd
Alice Broadfoot
Julie Burk
Gerald Byrne
Edward Cantello
Phillip Cartwright
Lynn Chandler
Pernille Charrington
Yip Cho Lee
Emily Clark
John Clark
Lynne Clarkson
David Cox
John Cox
Lesley Cox Daimond
Susan Dalgetty Ezra

Christine Davies
Caroline Draper
Anthony Elliot
Len Enoch
J Foster
Heather Glasstone
Cathy Godfrey
Paulo Gomes
Bethanie Harrison
Elizabeth Harwood
Geraldine Hiller
Charlotte Hogge
Charles Holloway
Keiko Horkan
Alison Hornby
Peter Howard
Darrell Hutchinson
Dr John and Mrs Ind
Naomi Jacquin
Caroline Johnson
Jane Johnson
Roy Johnson
Jennifer Kendrick
Eunjie Klegar
Arie Kravtchin
Ida Levine
John and Ruth Ludgate
Julian Maitland
Julie Marshall

Cyril Martinez
Jill Marx
Beatrice Mezza
Lynda Minter
Ernie and Nicole Moran
Christine Nevard
John Nicholls
Rumi Okawa
Marcelo Pinheiro
Alison Pooley Duncan
May Prosser
Annette Roper
Steve Sacks
Jill Samuels
Judith Sawdy
Peggy Scherle
Jon Singleton
Amanda Skoog
Graeme and Sue Sloan
Felicity Stewart
Lynn Stewart
Andrew Stockley
Lucia Vacca
Jessica Wallis
Adrienne Waterfield
Keith White
Philippa White
Meryllyn Wilson
David Wilson