

Principal's Public Report February 2020

Introduction

I can now report that the summer term that was delivered totally online as a result of the Covid 19 lockdown has resulted in some hugely creative and innovative teaching and learning. At the end of the academic year, many students sent messages of gratitude for the outstanding work of both the teaching and establishment staff who had enabled a highly productive term. Some of the digital work made and shared has drawn praise from both the higher education sector and the industry. The very best of this on line teaching and learning will be retained in our blended learning programmes for the Autumn term. We have made a great deal of progress in the digital space and staff and students are committed to continuing to refine processes as we incorporate our experiences and look to create the best digital platform for the future. One of the outstanding initiatives we undertook in the summer months was the development of a low latency facility to enable synchronous teaching across a range of venues on campus. This is already being tested and we are planning for the evening of the Gold Medal competition to be a chance to showcase the use of the new system while we are still limited by social distancing measures. This system puts us ahead of the game and will allow cutting edge teaching and learning for many years to come.

Academic Assurance: teaching quality and teaching enhancements

The School Covid 19 Gold Team continues to manage the huge amount of day-to-day decision-making required to keep students, teaching and establishment staff informed of health and safety procedures being implemented and to provide guidance which is specific to our needs as a performing arts training institution within the University sector. Board members will remember that the Guildhall School sits outside the government's educational settings guidance which pertains to primary, secondary and further education colleges. The Universities Minister has been clear that the higher education sector is to remain autonomous and make decisions which are pertinent to specific needs. Some of the guidance we have issued is therefore mindful of the intimate nature of much of our teaching and the fact that ensemble,

orchestral and production work requires special social distancing measures. For example we have planned for three metre distancing in many cases and special screens for vocal, wind and brass lessons. This has meant that we needed to hire even more space outside of the School to enable us to deliver current programmes.

We continue to work closely with the City and all risk assessments were completed in readiness for the opening of the buildings at the beginning of September. Deferred final recitals are taking place before the commencement of the new academic year and individual practice facilities were open for those students who had been unable to practice for many months.

Many non student-facing staff will continue to work from home for the Autumn term to restrict the numbers in buildings and we have taken the decision that there will not be physical audiences at any performances during the term. Many performances will be live streamed or recorded and available to view.

No matter whether in the building or not, I can assure you that all teaching, administrative and support staff are totally engaged in the life of the School and there is a lively sense of community, and I would add resilience, as we continue to plan for the Autumn term and for a different but sustainable future.

The small Cobra Group continued to meet during the summer term to advise and monitor progress on covid 19-related issues and more latterly, the issues around the Black Lives Matter protests where alumni were critical of their experiences at the School and an action plan was drawn up. The School is extremely grateful for their wider sector knowledge and commitment to helping us manage in a time of crisis.

Our Anti-Racism Action Plan is being rolled out with the help of external equality, diversity and exclusion experts and staff, students and alumni are contributing to a set of recommendations to be actioned by the newly constituted Equality, Diversity and Inclusion Committee from November 2020. I am most grateful for the constructive dialogue

which is taking place and the determination across the organisation to address issues of racism.

Deborah Lincoln has joined the Guildhall Trust as its new Chair and is determined to work closely with the School's Advancement department and the Senior Management Team to refocus the Trust's work towards fundraising. To that end, she will be looking to appoint more Trust members with philanthropic networks and talking to alumni who have become young entrepreneurs using contemporary fundraising methods. Any suggestions of potential members would be welcome.

May I take this opportunity to welcome Munsur Ali to the Board of Governors and to thank Michael Cassidy for his support on his retirement from the Board. I would also like to welcome the new President of the Students' Union, Harry Plant, who joins our Board and who has already begun to make significant changes at the School, including the election of an Equality, Diversity and Inclusion representative to the SU.

Quality of Learning and Teaching Music

Academic Assurance: teaching delivery and quality in crisis
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Opera

Having mounted two very successful online productions and initiated a new thread of Role Mentoring work to enrich our programme while working online, we are really looking forward to welcoming our students back to London and not having to organise our work across 14 countries and at least 4 time zones! Productions will be performed and streamed live and strenuous social distancing measures are in place to ensure maximum safety in rehearsal.

One unexpected pleasure of the Covid situation was the opportunity to welcome back in the summer term all those who would have been working at Glyndebourne, Garsington or other summer festivals. We wish them well as they enter an uncertain world.

Strings

Strings Lab lecture series featured two workshops with Charlie Morgan devoted to a Practical introduction to Baroque dance in March. The series continued during lockdown: 18 May, Matthew Jones 'The Art (and Science) of Practice' and July 6, Guildhall Head of Jazz Malcolm Edmonstone on 'Strings in the Studio Environment.' Lockdown events were delivered via zoom.

The Harp department initiated a series of online lectures, workshops and masterclasses called 'Lighting up the Lockdown'. Guests included GSMD alumnus and Gold Medalist Oliver Wass, London Philharmonia principal Heidi Krutzen (a zoom masterclass), Guildhall professors Andrew Lawrence-King, Alex Rider, Eleanor Turner, Keziah Thomas and recent graduate Manon Browning. Topics: contemporary techniques and repertoire, medieval improvisation, health and well-being, technical exercises drawn from Stravinsky's 'The Rite of Spring'.

Cellist Leo Popplewell (MPerf) was featured with an extremely uplifting interview in the Strad Magazine Degrees 20/21 Supplement.

The Chamber Music department provided an incredibly rich series of events to complement the regular coaching and platform performance offer. Ensemble coaching continued online into week 4 of Term 3.

Term 2 Live Events: 14th February Meet the Castalian Quartet; 22nd February Total Immersion -Hillborg Chamber Music with Guildhall Musicians; 15th March LSO Platform: Britten Chamber Music; 19th March LSO Platform Fairy Tales

Term 3 Online Seminars and Meet the Quartet Events: 27th April "Posture, Movement and Gesture - Physical awareness in Chamber Music" Matthew Jones; 4th May "The composer as direct influence" Ursula Smith; 11th May, "Why Analysis Matters to Performers" Simon Blendis; 18th May, "Chamber Seminar: Chamber Music Rehearsal" Krysia Osostowicz; 22nd May, "Meet the Isimsiz Trio" Matthew Jones; 28th May, "Meet the Maxwell Quartet" Matthew Jones, Ursula Smith; 5th June, "Debussy Trio and Ravel Introduction and Allegro" Philippa Davies, Imogen Barford; 8th June, "Beethoven

Quartets recorded legacies” Ursula Smith; 15th June, “Q&A "A new angle on Haydn’s London Symphonies...as Chamber Quintets” Jacqueline Ross; 22nd June, “Meet the Danish Quartet” Matthew Jones; 25th June, “The Three Razumovskys” Krysia Osostowicz; 29th June and 1 July, “Chamber Seminar Andrew Watkinson” Andrew Watkinson; 3rd July, “Meet The Hermes Experiment” Joy Farrall.

Staff contributed online Q&A and individual coaching sessions in July to 6 young strings students from CYMs as part of the Widening Participation scheme.

Chamber Music

- Mithras Trio continued to capitalise on their success as victors of the Trondheim International Chamber Music Competition with high profile engagements (some of which have naturally been postponed)
- Our outgoing Chamber Fellows, the Marmen Quartet, have continued to go from strength to strength following their victories at Bordeaux and Banff international competitions, gaining great acclaim and worldwide management.
- Head of Chamber Music, Matthew Jones, with the Mithras Trio, took part in the “Musical Chairs” festival at McGill University in Montreal, performing in different permutations and giving masterclasses
- During lockdown, when chamber coaching in person was impossible, the Chamber Department offered a series of 14 online interactive seminars, workshops and lectures given by members of the faculty on aspects of chamber music study and performance

Vocal

Departmental Initiatives:

During Summer Term 2020, Vocal Department students found themselves as busy as ever – if limited to making music in the digital

sphere. On top of the regular curriculum which found its way online, tutor Alisdair Hogarth curated a series of professional-development sessions with figures from media, music publicity, arts agencies and concert promoters, including Q&As and opportunities for students to practice radio interview technique and pitching projects. In Conversations were also possible with industry figures in lockdown around the world, an encounter with star singer-couple Nicole Car and Étienne Dupuis a particular highlight. Performance projects were transformed online, with Year 3's shortened version of Monteverdi's opera *The Coronation of Poppea* our first attempt at a Zoom performance across multiple countries, led by Linnhe Robertson and John Ramster. Year 2 presented *Life Songs*, devised by Dinah Stabb, Jamie Bradley and Gavin Roberts, and the Department's Performance Consultant Sarah Walker created two online concerts for her Year 1 and 2 students. Meanwhile, Year 4 and postgraduate students made their online opera scenes debuts in two sets of Scenes at Six, specially devised by Ella Marchment, Zeynep Rattle, Victoria Newlyn and Liz Marcus. The term was rounded off in lighter mood with two digital open-mic nights to celebrate music of the American Songbook, hosted by Samantha Malk.

Academic Studies

Highlights since February 2020

Most of the teaching and assessment of the core Academic Studies and Professional Studies modules in BMus were near completion when the School went into lockdown, and were therefore only marginally affected by it. Some Electives and the Reflective/Critique modules of the Masters continued in the third term, and while therefore the impact was felt more, staff and students showed remarkable resourcefulness and focus working towards the completion of learning and assessments. Over the summer, a considerable amount of work has been done by the department and by individuals in order to set up the new academic year which will be mainly online or blended.

New opportunities since Feb 2020

Following the online experience last term and the technological developments in the School, the possibility of developing a well thought through and effective blended teaching and learning style is a real possibility for the long term.

Wind, Brass and Percussion

- The Richard Bissill Horn Competition took place online on 16th July. Students created incredibly inventive performance videos of horn quartets. The winners were Flora Bain, Zac Hayward, Alex Grinyer and Fran Gordon - who came up with a Hogwarts-themed production. The winners of the Originality Prize were Tabitha Bolter, David Sztankov, Lizzie Baumberg and Ruben Isidoro for a Star-Wars themed production. Our wonderful horn students were randomly assigned (via a live draw) into 5 quartets, and were challenged to create a video recording of 2 pieces. The panel (consisting of Richard Bissill, Richard Kennedy and our “anonymous” sponsor and wonderful supporter of the Guildhall horn department) were wowed by the entries.

<https://youtu.be/WbA3orfBo-w>

- The Guildhall Online Oboe Course begins on 7th September. This ground-breaking course will be led by oboe professors Alison Teale and Fraser MacAulay. 14 young oboists aged 14 to 19 will receive three months of online tuition, developing their performance skills and broadening their musical knowledge, gaining an insight into studying oboe at Guildhall. The course, devised by Alison Teale and managed by the WBP department in collaboration with Short Courses, is aimed at stimulating recruitment in these challenging times. Our aim is to nurture and secure the next generation of Guildhall oboe students, in a highly competitive recruitment market for students. The course has received many positive comments for its enterprising intervention

in supporting the development of young oboists, the oboe being recognised as an 'endangered instrument' in schools.

<https://www.facebook.com/watch/?v=659208214686983&extid=wjNeQbm6kQe3mUM>

- WBP Students produced many wonderful ensemble performance videos during the summer term, displaying fantastic initiative and creativity, and inviting professors to take part as well. They can be found on the WBP Facebook page
<https://www.facebook.com/GuildhallWBP/>
- To replace the weekly orchestral repertoire classes (wind reps) in the summer term, Senior Tutor of Brass Beth Randell devised and curated a unique and inspiring series of Wind Rep Lectures and Performance seminars. 19 classes were given by professors and visiting artists on a wide range of subjects, either live on Zoom, or though videos created by the professors and artists themselves at home.
 - Contributors included Jacob Collier, Andrew Marriner, Jessica Cottis, Jane Mitchell, Simon Wills, Tim Jackson, Jo Hensel, Philippa Davies, Alison Teale, Peter Whelan, Roger Montgomery, Beth Randell, and Anthony Wilson.
- Brass students enjoyed three weekly online warm-up classes, taken by professors including Anne McAneney, Peter Gane, and Mark Templeton

Recent Masterclass highlights:

Live in the Spring Term:

Jesper Sorensen Trombone, Berlin Philharmonic

Miroslav Petkov Trumpet, Royal Concertgebouw Orchestra

Vahan Khordadian Bassoon, Ulster Orchestra

Juliana Koch Oboe, LSO

Katy Jones Trombone, Halle Orchestra

Julie Price Bassoon BBC Symphony Orchestra
Gareth Davies Flute, LSO

Online in the Summer Term:

Yehuda Gilad Clarinet Colburn School of Music and USC
Thornton, USA
Phil Munds Horn, Royal Opera House
Katy Woolley Horn, Royal Concertgebouw Orchestra
Sarah Burnett Bassoon Britten Sinfonia
Iain Ballamy Jazz Saxophonist and composer
Diana Docherty Oboe, Sydney Symphony Orchestra
Philp Cobb Trumpet, BBC Symphony Orchestra
Matt Howard Percussion, Los Angeles Philharmonic
Tim Jones Horn, LSO

Historical Performance

Creative use of teaching during lockdown to produce a unique and publicly available edition of a Handel Cantata:

https://www.gsmd.ac.uk/music/principal_study/historical_performance/handel_cantata/

Christopher Suckling writes: (from the website):

“When lockdown led to the cancellation of all our remaining performance work, other musical doors were opened. Having the time and space to play with music in the kind of depth that producing an edition requires has been transformative. The result is something unique; not just another critical edition, but an opinionated performing edition in which the students reveal the processes through which they themselves have learned. This edition is a lockdown performance – an expression of both the students’ musicianship and the dedication of the professors who have supported them through this challenging term.”

New opportunities since February 2020

- Blended learning has revealed several strategies that will complement and enhance live provision and will be retained even when we are able to run a fully live programme.

Keyboard

In the Keyboard Dept we have run numerous performance projects online during lockdown including solo repertoire, two piano repertoire and song repertoire with students across the world participating in real time.

Electronic Music

- Session Orchestra remote recording
- Illuminated River stage 2 going ahead
- Multiple projects with GLE going ahead
- Established new studio space to support:
 - An increase in student body 52 v. 35
- New PG streams coming online
- New Common Technique in Hip Hop practice lead by Mikey J Asante

Music Therapy

Recent graduates from the MA in Music Therapy programme have been very successful in obtaining employment in permanent paid positions. Some examples are given below:

- 2018 graduate Gwenith Evans has obtained a full-time music therapy post in Auckland, New Zealand with the charity Raukatauri Music Therapy Centre
- 2018 graduate Imogen Dyer has obtained a music therapy post in West London Forensic Services
- 2019 graduate Susannah Bajali has obtained a music therapy post at Chelsea & Westminster hospital
- 2019 graduate Nicholas Richard has obtained a music therapy post at The William Henry Smith School residential school for boys with social and mental health challenges
- 2019 graduate Hilary Davies has obtained a full-time music therapy position in Nordoff-Robbins Scotland
- 2019 graduate Laura Spencer has obtained a full-time music therapy post with Chiltern Music Therapy where she did her trainee placement

During and since lockdown

- 2019 graduate Grace Gladston has obtained a 3 day a week permanent music therapy post working with older adults at East London foundation NHS trust
- 2019 graduate John Morcom has-a) provided remote music therapy support through Guildhall outreach for isolated older adults from \St Luke's Community Centre b) started regular music therapy work at William Tyndale primary School, Islington
- 2020 graduand Joseph Smith-Sands obtained a full time 3 day a week post in Surrey& Borders NHS adult mental health services
- 2020 graduand Heather Heighway has already begun a 4 –day a week salaried position from MHA care homes in Manchester delivering music therapy to elderly people with dementia
- 2020 graduand Elizabeth Dunlop has begun paid work in a special needs school for children with profound physical disabilities in Essex
- 2020 graduand Sarah Newell has taking up the role of setting up a music therapy service for Wandsworth Music services

Jazz

The jazz department instigated a daily 11am open meeting, for one hour, which brought our community together during lockdown. Every day from the start of lockdown until the last day of summer term, including weekends and the Easter holidays, the meeting, hosted by the Head of Jazz and attended by students and loyal staff, offered a forum for discussion and debate. Often the subject was musical but it also provided an opportunity for wider discussion and reassurance over lockdown. The series culminated on the last day of term having clocked up more than 110 episodes.

In order to ensure that students had a clear focus over lockdown, jazz students had the option to submit their compositions and arrangements to be recorded by professional studio musicians. On receipt of their tracks students would then record themselves, giving a replacement for the traditional end of year recording. The department

made over 250 bespoke backing tracks over this time and was deftly coordinated by the Assistant Deputy HoD Jules Jackson.

We have embraced the opportunity for prospective students to audition via video by rewriting our audition requirements, hoping that we can reach a much broader range of students. We have removed formal notation elements from the process in a bid to attract auditionees that have not had a Western-classical training.

The Head of Jazz has completed over the summer, with contributions from both Assistant Deputy HoDs, a professionally typeset book of some 150 tunes. This will form a shared repertoire within the department and reflects our ongoing commitment to the representation of composers from all backgrounds.

Composition

In parallel with the other Guildhall departments, the second half of the 2019-20 academic year was overshadowed by the Covid pandemic, which necessitated a complete rethinking of our core programme activity for BMus and MMus composition, the MA in Opera-Making & Writing, and DMus research. While the switch to remote working restricted opportunities for the normal lively interactions between staff and student composers, none the less, thanks to lots of resourceful and ingenious thinking from composition professors, there were many wonderful initiatives:

- This year's three MA Operas were not only realised as short films, directed by John Ramster, but also fully recorded remotely with the complete casts and instrumental ensembles;
- The annual MMus creative project with Ensemble +/- was redesigned as an online collaborative project with individual ensemble players paired up with each student composer;
- The BMus 4 live sounds/electronics project was redesigned to function entirely online, in collaboration with clarinettist Heather Roche;
- All large-scale BMus composition workshops have been pushed into the 2020-21 academic year, thus preserving this essential experience for the student composers.

A final highlight of the year was an experimental music workshop, led by composition professor Laurence Crane, in which a piece by Michael Pizarro was performed by a large collective of Guildhall student and staff composers through the zoom platform, with one BMus student - Harry Harrison - ensuring the highest quality of sound and responsiveness by resetting everyone's zoom settings. A very memorable experience, which closed the year on an optimistic note.

Drama: Highlights

Acting

1. The programme team developed and delivered an innovative online curriculum for the summer term in response to the social distancing restrictions of Covid-19. This has ensured students ongoing development and some exciting enhancements in teaching practice. For example, due to the practical reality of online rehearsal the 2nd years worked in much smaller groups than usual. We were also able to access professional theatre practitioners who in normal circumstances would not be available to us at such short notice
2. The 3rd years worked on a collaborative new writing project with celebrated company HighTide for much of their final term. This pioneering industry collaboration gave students access to top class theatre directors and playwrights, developing new work for industry commissioned projects and marks an exciting start to an ongoing relationship with the company.
3. MA students are undertaking a new workshop exploring artistic entrepreneurship over the summer. The approach and content of this workshop speaks to the increase in ambition for actors to maintain portfolio careers and to develop greater creative autonomy. It has provided opportunity to integrate the work done through Erasmus funding with Creative Entrepreneurship.

4. Shifting over 1500 auditions online from the end of March and successfully concluding the audition process in June was an incredible feat, achieved by the administration team.
5. We shared a recording of Provok'd, one of the final year productions for a short while online and received over 4K views.
6. In light of the ongoing pandemic and social distancing regulations, the Programme Team reconfigured a new curriculum for the academic year 2020/21. A number of exciting developments have been achieved for the coming year. These include a streamlining and distilling of students' learning journey. In addition, the Programme Team have scheduled for the first time regular dedicated time for ex-curricula activities and rest. These sessions will provide essential opportunity for the Programme Team to provide support for student learning needs beyond immediate curriculum delivery.

PACE

1. The national lockdown occurred four days before the BA PACE second years were due to perform the concluding project of their Commission module. *Whitecross Chronicles* would have been a site-specific mini-festival of seven interdisciplinary performance installations, carefully curated and produced by the students. Instead, the PACE students demonstrated their adaptability and imagination by pivoting *Whitecross Chronicles* online and creating a digital festival on Instagram. Audience statistics revealed *Whitecross Chronicles* to have had 3.6k views.
2. In general, PACE made the switch to online learning relatively smoothly. This was aided both by the nature of the modular teaching, which tends to be favour group discussion and seminars, and by the programmes central tenets of adaptability, autonomy and resilience.

3. The most effective transfer of training was the Placement module – a second year module that traditionally places students in professional work environments for a short period in the summer term. Module Leader, Gail MacLeod, worked with the Programme Leader to reimagine the module as a research project into a high profile national or international organisation in their field of artistic practice. Students had exclusive access to senior staff within their chosen organisation as well as being paired with mid-career industry mentors who could give them an holistic view of the organisation and its place within the wider creative ecosystem. As part of this module, PACE students met with industry leaders Sky, the Royal Court, World Productions and Concord Music Press, among others.
4. PACE worked with the School's Learning Technologist, Giacomo Occhipinti, to ensure all online teaching was as comprehensive, accessible and integrated as possible. The PACE Moodle pages quickly became an example for other programmes. PACE teachers were encouraged to create a parallel online programme, complete with video clips from tutors, interactive tasks and filmed classes that students could access at times that suited them. This was particularly important to our students with caring responsibilities and/or challenging home environments.
5. As well as sustaining teaching, the PACE team established a number of initiatives to nurture social cohesion and keep the community together. The most successful of these was our weekly Theatre Club, which saw students and staff come together every Thursday evening to watch an online performance, then share thoughts with each other. Theatre Club also invited members of the professional creative team or cast to join to watch, answer questions and provide a "director's commentary". We were joined by cast and creatives from Fuel and the National Theatre's *Barbershop Chronicles*, cast from

Graeae's *Reasons To Be Cheerful* and creative team members from Tim Crouch's *I, Cinna (The Poet)*, among others.

Acting Studies

1. Very successful online term with second year AS was completed across Summer 2020. The use of camera(s) was very successful in teaching online.
2. Academic level and attainment was very high. Use of teaching materials in acting research will be developed and enhanced.
3. Teaching and Learning objectives were clear and precise.
4. Successful start for 12 graduating students in China: Five have secured leading roles in Chinese television dramas; three have secured MA positions globally; four in negotiations with agents.
5. Plans for auditions for a new intake have been finalised in China (in collaboration with Guildhall team) and 18 students will be beginning the 4 year programme in CAD in September.
6. Programme re-validation completed and all action points completed.
7. Interviews for deputy programme leader held with high level of applicants. Chris Kelham was offered (and accepted) the role and is now in position.
8. Discussions on short courses in China with International department ongoing
9. Online graduation ceremony to be held in the Autumn for graduating students. Lily James as guest speaker.

Production Arts: Highlights

- Production Arts staff and students, working closely with GLE (Guildhall Live Events) and colleagues in Drama and Music, pulled out all the stops during lockdown to help realise a range of production work online. This included an Opera Double Bill; a Musical; and Opera Makers (a series of short pieces). The double-bill, the first of these projects, demonstrated what could be

achieved through an ambitious pivot to fully-online production. Purcell's *Dido and Aeneas* and Respighi's *La bella dormiente nel bosco* were streamed live, presenting digital design realisations of the productions in a virtual Silk Street Theatre, with Zoom-based live performance. The project was then made available for a longer period online and attracted nearly 3,000 video views overall.

- The Performance Venues team has been working with the IT department to implement the 'Smarthub' Asset Management system. This is a large-scale job of housekeeping – sorting, tidying and labelling the various pieces of kit and equipment that we use across our venues and teaching spaces. Each item is tagged and recorded in a database, which will make it much easier to monitor usage and manage the stock across the board. So far 11,500 items have been registered and labelled, around double the projected number by this stage.

Organisational Sustainability

Advancement: Highlights

- At the end of the School's financial year 31 March, we registered £1.59m of philanthropic income against the £1.05m target. £880k came from organisations and £711k from individuals, of which £388k was legacy income. Financial gifts made by over 500 donors in 2019/20 contributed to 579 student scholarships and 73 Guildhall Young Artist awards, as well as to enhancing the School's world-class training and research and to delivering outreach projects in local schools, hospitals and the wider community.
- In April 2020 we invited our community of alumni, fellows, donors and friends to support students facing financial hardship due to COVID-19. Thanks to the support of generous individuals, liveries and trusts over £30,000 was raised through the Hardship Fund Appeal – this is a record response for a general appeal from Guildhall's supporter community. In addition £55,000 was made available from the Guildhall School

Trust and a private donor to support 37 self-funded students who found themselves unable to pay their summer term fees as a result of financial hardship caused by the pandemic.

- In the absence of a live programme of events during the summer term, Marketing worked closely with both Music and Drama faculties to present a series of digital broadcasts of archive performances, as well as promoting a brand new digital opera. The series received a total of 11,000 video views (the equivalent of 18 full capacity Milton Court Concert Halls and matching the total number of people who attended last autumn's ticketed events) – showing a clear appetite for digital viewings of our work in the absence of live performance. The most popular broadcasts were the devised drama *Provok'd*, receiving 4000 views, and the digital opera (just under 3000).
- As the School will not be admitting public audiences this autumn, we have launched a digital events season for September-December, which will be free to view but with a fundraising call attached. The season will be a mixture of live broadcast and pre-recorded content from across all School departments, created, performed and filmed at Guildhall School with the required social distancing. Many of these events will make use of cutting edge low latency technology installed over the summer, allowing orchestras and ensembles to play together, in real time, across multiple School spaces. The season will open with the delayed Gold Medal concert, which will include a pre-concert talk by the Vice Principals, introducing the season to supporters and friends of the School.
- All Board members should have received an email with a link to the School's media coverage summary for the last academic year, which includes several outstanding reviews of our digital performances and broadcasts during lockdown.

Innovation and Engagement: Highlights

- Our online summer short course programme was very successful, given the extremely short turnaround. Our original summer school programme was cancelled during lockdown, as the majority of in-person courses are based on ensemble work; we could not simply shift existing curriculum onto a digital platform. New online courses were developed to provide a high quality digital learning experience. This was a significant amount of work, and required the short course team and tutors to research, adapt and upskill quickly.
- Summer is generally our highest earning period. The summer school programme cancellation equated to a gross profit loss of £250k (not including Sundial accommodation income). Our new online programme did generate a modest return (£23k), but the focus was to enable us to both sustain and build our community of participants, and test the model for future online or blended short course provision.
- We ran a total of 18 summer courses, with 250 participants across all ages, for a range of experience levels and disciplines. Courses also attracted a high international audience. We are now promoting our autumn online course programme, which will launch later this month. We are offering 9 courses, including a new joint course with the Barbican.
- Lockdown Lounge, our Coaching & Mentoring drop-in series for creative freelancers launched in May and has offered direct support and thinking space during the COVID-19 crisis. It has run fortnightly, with groups of up to 40 attendees and very positive feedback. This autumn it will reflect the changing circumstances with a rebrand to the Launch Pad, and will run monthly. A broader programme of support and training for those working in the creative sector will also launch later this term.

Guildhall Research

- We have more or less completed a double round of external peer review of the research outputs we are considering submitting to REF2021, the seven-yearly assessment of research published by

UK higher education institutions. On the basis of the scores that have come back to us, the position seems encouraging. Even a conservative calculation (where there are differences of opinion between the reviewers) compares favourably with our actual score in the previous assessment, REF2014.

- After a great deal of work by the Research Office, we have submitted another ambitious bid to the AHRC Research Project scheme, this time for an international collaboration on the manuscript sources of the 18th-century Italian/Spanish composer Scarlatti, for a total of £942,162 (full economic cost).
- ‘Taking Care’, a project to bring performance skills into the training of student nurses based on research by Dr Alex Mermikides, has attracted considerable notice, especially following the adaptation of some of the resources to Covid-19-related issues. There have been positive news stories (e.g. in the *Nursing Standard*) and endorsements from prominent figures, and the training is being rolled out in a number of training institutions across the UK.

Under 18

- Guildhall Young Artists (GYA) U18's centres saw an average 85% (1,200+) students and families choosing to continue individually timetabled online learning during the summer term.
- The Guildhall Senior School ensemble programme continued to run throughout the pandemic. They engaged nearly 2,000 pupils. For many young people this was the first time they had heard high quality live music.
- The pilot Transitions programme – a joint initiative between GYA and the Access and Participation team – saw 22 Year 13 GYA students from less represented backgrounds take part.
- On June 10th Centre for Young Musicians (CYM) London celebrated its 50th Anniversary with an online gala featuring current and former students.
- Live online masterclasses took place with Vashti Hunter, John Lenehan and Amy Roberts and a last day of term virtual

concerts throughout the day, including a special Leaver's Concert

- London Schools Symphony Orchestra (LSSO) broadcast a number of previously concerts during the term through LSSO ALIVE and are meeting this weekend to rehearse and record a project in small groups.
- Music Education Islington (MEI) continued to create alternative activities for school, families and young people to engage with music over the summer term and during summer holidays.
- As concert performances were cancelled, MEI hosted the first live Instagram Event #DoYouMakeMusic. This online event, hosted by Jermain Jackman, provided opportunity for young people to create and share music from their own homes.
- As part of Islington's Summerversity, MEI ran an 8 day music workshop '11:11 Music Makers Lab'. Led by multi-instrumentalist and composer Tunde Jegede, 10 young people created 30 minutes worth of musical material that was performed for parents and carers at the end of the event.
- Training in relation to Islington Council's Covid 'Recovery Curriculum' will help schools and tutors use music to increase wellbeing of Islington's children and young people, after the long period of lockdown.

Equality & Inclusion

- We commissioned Baljit Kaur from Innate Consultancy to run a series of Listen & Learn groups for both staff and students over the summer. The headline findings from these groups have now been shared with the Senior Management Team – they cover many areas including training and support, the complaints policy and processes, resources, diversifying the curriculum, and student and staff representation. The next steps will be to form an Anti-Racist Task Force – this group will meet three times this term and will be made up of students, staff and Board members. You will be given more information on how this group will be formed very soon.

- We anticipate that the Task Force will present its recommendations to Senior Management Team at the end of November, and these recommendations will then be shared with the whole School before the end of term. In the meantime, departments will continue their own discussions and development of actions relevant to their areas, whilst ensuring they remain connected to the work of the wider School.

Student Experience Directorate

During lockdown the directorate switched all its work online adapting processes and dealing with multiple enquiries from students over and above the usual. Staff were tireless in supporting teaching staff in defining their programme offer and ensuring contractual and quality assurance arrangements were all covered. A full report was made to the last Board on the pastoral support offered to students during lockdown but developments have been ongoing and highlights include:

Academic Assurance: student support
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- online Access & Participation work undertaken by Ashleigh Hope, Access & Participation Officer, with a well-attended online “Festival of support”, a Monologue Boot camp, and a joint initiative with music departments and GYA to offer an experience to Year 12 students.
- As part of a “keep warm” strategy (and copying Ashleigh’s great work) an online Student Experience Festival for offer holders, introducing new entrants to the School’s support arrangements in Library, Student Affairs and Registry and offering online yoga and stress busting classes (amongst other things)
- A follow-up online Student Experience induction week w/c 7 September with detail on what the School has to offer, including more practical information about the library and enrolment etc.
- In conjunction with Music Office and Marketing, an online Music open day using Uni Buddy.

Prizes and Awards

Academic Assurance:
employability

Opera

Alexandra Lowe and Michael Papadopoulos join the Jette Parker Young Artists Programme at the Royal Opera House; Ema Nikolowska joins the Opera Studio at the Deutsche Oper, as well as continuing her commitments as a BBC New Generation Artist and a YCAT Young Artist; Andrew Hamilton starts as a Young Artist at the Bayerische Staatsoper; and Damian Arnold and Elsa Roux Chamoux join the Young Artists Programme at the Opera National du Rhin in Strasbourg.

String Successes

2nd year BMus violinist Krystof Kohout is also a composer: his *Mist* for solo flute was selected for a Red Note Ensemble's Digital Noisy Night. *Mist* was streamed on the ensemble's YouTube channel on 19th June.

- 2nd year BMus violist Georgia Russell, Outreach director/Project manager for the Orchestra of the Earth, managed and performed in *Pinpricks in the Sky*, the orchestra's video project promoting environmental awareness. Released in March on Youtube with her GSMD Trio Farben the video features music composed by Adam Possener (RPS 2018 composition award winner) and poetry by Milli Dubin.
<https://www.youtube.com/watch?v=XVdoxhVBwGc&feature=youtu.be>
- 3rd year BMus cellist Alexia Bergman has been selected as Teaching Apprentice for 2020-21 in the Strings department of the CYM-Morley College.
- Acclaimed Principal cello of the Royal Liverpool Philharmonic and the John Wilson Orchestra Jonathan Aasgaard has joined the cello staff.
- The Consone Quartet, a highly acclaimed ensemble specialising in historically informed performance (BBC New Generation Artists,

ROSL prizewinners), has been named Chamber Music Fellows for 2020-21.

<https://www.consonequartet.com/consonequartet>

Vocal Successes

In competition and bursary news, Vocal students have also been celebrating successes. Year 3 BMus singers have had a particularly strong haul, with **Alexandra Pouta** (mezzo-soprano) reaching the final of the Maria Callas Scholarship Competition in Greece, **Benjamin Reason** (baritone) being awarded New Zealand's Dame Malvina Major Foundation Arts Excellence Award, while **Noam Pnini** (soprano) and **Eliran Kadussi** (countertenor) are recipients of the America-Israel Cultural Foundation scholarship. **Nkululeko Masuku** (Grad Cert, tenor) achieved funding from the Tillett and Colin Teer Trust, and among the School's 2020 Countess of Munster Award recipients are Vocal students **Sophie Sparrow** (MPerf, soprano), **Liam Bonthrone** (see above) and **Erin Rossington** (MMus, soprano) who also succeeded in the Bridgened Male Voice Choirs Diamond Bursary Competition.

Keyboard Successes

Before lockdown, students from the Keyboard Dept have won the following external prizes: the pianist's prize in Wigmore Hall International Song Competition the pianist prize in the 2019 Nadia & Lili Boulanger competition, the Rudolf Jansen prize at s'Hertogenbosch and the Seoul Piano Competition.

Composition Successes

Guildhall School graduate composer Ed Finnis was featured in this year's live 2020 Proms, with his beautiful piece In Situ performed this week at the Albert Hall, with the London Sinfonietta conducted by Geoffrey Patterson. Ed submitted this work as part of his final doctorate submission at Guildhall.

U18 Successes

- Francis Vaughan (Norfolk CYM) is a finalist in the BBC Young Composer 30 Second Composition Challenge which is featured on the BBC website.
- Emma and Sofia Demetriades (Junior Guildhall) were both awarded 1st Prizes in their respective age groups in the Grand Prize Virtuoso International Competition and are invited to perform their solo pieces at the Salzburg Mozarteum.
- Sofia Demetriades also won the 1st prize in the IMS Berlin Violin competition for young violinists age 6–12 and also won 1st Prize in the international online competition called Perusia Harmonica, administered in Perugia, Italia.
- Ethan Lieber (Junior Guildhall) won “Fantastic Fanfares” a composing competition in 2020 for young people aged 14–18. The winning fanfare/s will be played at this year’s Proms at Home.

Alumni

All Guildhall alumni, the Barbican Quartet and the Mithras Trio are both finalists in YCAT 2020 annual Young Artist selection. They will benefit from online career advice sessions and workshops, as well as dedicated social and digital media presence across YCAT’s platforms

BMus graduate Lorena Canto-Wolteche has participated in several covid performance projects: Decoda Virtual Chamber Music Festival with her Duo Mirage (with GSMD pianist Grytė Navardauskaite) <https://youtu.be/mSFvcjGCHQs> and the Foundation of the Sands Films Music Room with Guildhall Postgraduate Yvain Calvo. <https://youtu.be/B0t6KZLZ0jM>

Graduating singers have secured places on young artist schemes at home and abroad, with **Alexandria Wreggelsworth** (Art Dip, soprano) heading to Mascarade Opera in Florence for the coming season, **Michael Daub** (MPerf, baritone) moving to the Landestheater in Linz to join their young artist studio, **Jacobo Ochoa** (BMus, baritone) invited to build on his association with Tenerife Opera, and **Liam Bonthrone** (MPerf, tenor), turning down a place in the opera

studio of Zurich Opera to pursue opera studies at the Royal Academy of Music thanks to winning their full fees & full maintenance scholarship. Meanwhile recent graduate **Erika Baikoff** (Masters 2018, soprano) heads to New York to join the Lindemann Young Artist Programme at the Metropolitan Opera and new graduate **Simone Ibbett-Brown** (MMus, mezzo-soprano) will begin her 2020-21 season in *Porgy and Bess* at Vienna's Theater-an-der-Wien alongside taking up a Junior Fellowship at Guildhall School.