

Committee(s):	Date(s):	Item no.
Board of Governors of the Guildhall School of Music & Drama	17 th September 2012	
Subject: Principal's General Report		
Report of: Principal	Public	
	For information	
<u>Summary</u>		
This report updates the Board on a number of general issues, including:		
<ul style="list-style-type: none"> • Recent prize winners • National Student Survey (NSS) • Applications and Enrolment 2012/13 • Application for Taught Degree-Awarding Powers (TDAP) • UKBA activity • University of East Anglia and Hestercombe House 		
Recommendation:		
<ul style="list-style-type: none"> • that the Board receives the report and notes its contents 		

Main report

1. Recent Prize Winners

MinJung Baek (AIS Piano, student of Ronan O’Hora, Martin Roscoe and Caroline Palmer)

- 1st Prize in the Concorso Nuovi Orizzonti in Arezzo, Italy

Hadleigh Adams (First year opera course, student of Janice Chapman)

- First prize for singers in the Patricia Routledge National English Song Competition

Catherine Norton (MPerf Accompanist course, student of Pamela Lidiard and Eugene Asti)

- First prize for accompanists in the Patricia Routledge National English Song Competition

Lucy Hall (Courses: Opera Course Year 1; MMus (2 years); BMus (4 years), student of Sue McCulloch)

- Awarded the Oxford Lieder Young Artists Platform

Gavin Roberts (PACC Fellow, student of Pamela Lidiard)

- Awarded the Oxford Lieder Young Artists Platform

Jean-Selim Abdelmoula (MPerf Piano, student of Ronan O’Hora and Julian Anderson)

- 2nd Prize in the Sheepdrove Intercollegiate Piano Competition
- 1st Prize at the Edvard Grieg International Composer Competition

Mishka Rushdie Momen (MMus Piano, student of Joan Havill)

- 3rd prize in the Sheepdrove Intercollegiate Piano Competition

Kristiina Rokashevich (BMus 3, student of Joan Havill)

- 1st Prize at the Croydon Music Festival Piano Concerto Competition

Katie Grosset (PVT, student of Sue McCulloch)

- Named as one of the three selected Scottish Opera Emerging Young Artists

Ana Monteiro (MPerf Accompanist, student of Pamela Lidiard)

- Prize for the best Piano Accompanist at the Rotary Foundation 6th Lyric Singing Contest. Prize awarded by the Rotary Club Porto Foz, Portugal

Ashley Fripp (AIS/MMus Piano, student of Ronan O’Hora)

- 1st Prize at the Brant International Piano Competition, Birmingham

Iria Perestrelo (Historical Performance Masters Course, student of Susan Waters)

- Awarded the Audience Prize at the Rotary Foundation 6th Lyric Singing Contest, Portugal

Mishka Rushdie Momen (AIS Piano, student of Joan Havill)

- 1st Prize in the 2012 Norah Sande Award

Ben Schoeman (MMA/DMA Piano, student of Ronan O’Hora)

- 1st Prize in the 2012 Ibla Grand Prize Competition in Sicily.

Jonathan Bloxham (MMus, student of Louise Hopkins)

- His ensemble (The Busch Ensemble) won the 2nd Prize and the Recording Prize at the Salieri-Zinetti Chamber Music Competition

Emily Onsloe (BMus 2 (soprano), student of Susan McCulloch)

- Prize: Freda Parry Scholarship fund worth £1200

Drama

Laurence Olivier Award Winners

Stefan Adegbola

Jessica Madsen

Josephine Hart Prize for Recitation of a poem by an actor

1st Prize – Edwin Thomas

Runner up - Nathalie Buscombe

Michael Bryant Award

Edwin Thomas

Alan Bates Bursary Award

Runner up - Jenny Fennessy

Technical Theatre

29 Guildhall students took part in the opening and closing ceremonies of the London 2012 Olympic and Paralympic Games.

Junior Guildhall

Alex Woolf (Junior Guildhall, student of Jeffery Wilson)

- Junior Winner in the BBC Proms Inspire Young Composers' Competition and commissioned to write a piece for next year's Proms season

Victoria Whitmore (Junior Guildhall Harp, student of Imogen Barford)

- Winner of the Pro Corda Young Musician of the Year

Alumni Successes

Toby Spence (Opera Course, graduated 1995)

- Singer Award in the 2012 Royal Philharmonic Society Music Awards

Matthew Featherstone (BMus 2009, MMus 2010, student of Philippa Davies, Ian Clarke, Sarah Newbold)

- Appointed principal flute of BBC National Orchestra of Wales

Sophie Junker (Opera Course, graduated 2011)

- Won 1st prize in the 3rd International Singing competition for Baroque Opera Pietro Antonio Cesti

2. National Student Survey (NSS)

Outcomes of the 2012 NSS were published on 3 August. A summary of the School's results is given in Appendix A (embargoed until 27 September). The headline results are very good, with overall satisfaction at 95%, the highest result over the five years of the survey's life, reflecting a steady improvement in music. Some slightly weaker scores in drama this year reflect changes in programme structure and delivery in technical theatre.

Scores for Assessment and Feedback and Organisation and Management have improved but continue to be lower than they should be given the overall high level of satisfaction. Detailed scores and student comments are being analysed and will be discussed in detail by the Senior Management Team, Teaching and Learning Board and at departmental level.

The national average for overall satisfaction was 85%; institutional scores will be published on 17 September and, if available, sector comparators will be reported orally to the Board later that day.

The NSS surveys final-year undergraduate students only. The School also conducts its own annual survey of all students and the scores and comments are being analysed for discussion. Overall the correlation between the whole-School survey and the NSS is strong, and there was 100% satisfaction across all three years in Acting.

Free text comments about shortcomings, particularly in organisation, catering and practice facilities, were usefully hard hitting, but compliments were also strongly expressed:

The whole course is outstanding. The teachers are outstanding. It is world-class acting training; arguably the best in the world. (Acting)

The independence and confidence I have gained is invaluable. I have had the opportunity to meet working professionals. The experience of working in big roles in large shows has been invaluable. The name of the school on my CV will aid me in my future. Learnt a vast amount of great skills. The shows are of a very professional standard. (Technical Theatre)

Supportive staff, amazing teachers. We are well accommodated for in that the department will support you in whatever you do. There is a wonderful sense of community throughout the different departments of the school. Great working environment to be in! (Music)

3. Applications and Enrolment 2012/13

Applications for 2012/13 admission declined by approximately 10%, in line with the national average. However, in most disciplines there were sufficient applicants of appropriate standard to make the requisite number of offers. Some 25-30 students have withdrawn since accepting offers, largely for financial reasons. At the time of writing, the overall intake target for new students in 2012/13 (176 fte undergraduate and 150fte postgraduate) will be achieved if all students currently holding offers enrol. However, some departments are marginally under target, especially at postgraduate level. The revised strategic plan (later on the agenda) highlights the need for investment in recruitment, marketing and fundraising to ensure that future intake targets are met.

4. Application for Taught Degree-Awarding Powers (TDAP)

Following earlier submission of an application for taught degree-awarding powers to the Privy Council/QAA the School has been informed that the application has been approved for full scrutiny. An initial meeting has taken place with the lead assessor and a schedule of meetings and visits has been received. The present meeting of the Board is the first to be observed as part of the scrutiny process and a further meeting with the Chairman and Deputy Chairman of the Board, chairs of Board committees and the Remembrancer will take place on 13 May 2013. The scrutiny programme is expected to last for the full academic year and the draft schedule is attached as Appendix B.

5. UKBA activity

The recent high-profile case of withdrawal of Highly Trusted Sponsor (HTS) status from London Metropolitan University has underlined the importance of a high degree of compliance with UKBA requirements for Tier 4 visa students. Following advice from several vice-chancellors at the UUK Board and members' meetings, the Principal asked for School officers to brief him about the School's level of compliance with UKBA directives. A detailed briefing was held on Friday 1 June between the Principal, Director of Student and Corporate Affairs, Head of Registry Services and the responsible officer within the registry.

It was clear in the course of the meeting that a) UKBA requirements were well understood and closely monitored for frequent changes and b) that there was a high level of compliance in which the School could have full confidence. The UKBA had visited the School and audited its processes in September 2010. It was now the UKBA's practice to give little or no notice of visits, during which institutions are required to produce student records within a few minutes of their being requested. It

was felt that the School would not have any difficulty in meeting UKBA requirements in the event of a further visit.

The School has installed an electronic monitoring system which requires all students, whether or not they have a Tier 4 visa, to touch in and out to register their attendance. Some institutions have reported that the UKBA require more detailed evidence of attendance and have installed fingerprint-based attendance monitoring. Given the high degree of personal tuition at the Guildhall School, it has not been felt necessary to go to these lengths at present.

6. University of East Anglia and Hestercombe House

Late last year, the School approached the University of East Anglia with a view to using their redundant music school as a regional centre for specialist music education. Central to the proposition was that such a centre would need a strong platform of under-18 activity to make it viable. Throughout the spring and early summer a programme of site visits took place and discussions were held both with the university authorities and the county music service.

A viable programme of Saturday, Sunday and mid-week activity was drawn up but, ultimately, it was concluded that the accommodation at UEA, though originally purpose-built for music, was not suitable for the programme of activities planned: the largest concert room was not big enough to accommodate large ensembles, and the smaller rooms were not sufficiently sound-proof to allow one-to-one teaching and small-group training without extensive remodelling that would further reduce the amount of accommodation and incur considerable cost. The university authorities were, understandably, seeking full cost recovery of the building through rent and service charges. In total, the UEA music school did not offer enough accommodation to allow a critical mass of activity to take place there. After considerable thought it was concluded, therefore, that the proposal was not affordable and therefore not viable.

The process was, however, instructive in several ways:

- It demonstrated that there is a real need for conservatoire input into the newly-formed music education hubs as part of the National Music Plan, and the Guildhall approach was strongly welcomed by the Norfolk Music Service
- We in turn were very impressed by the dedication and determination of the music service staff and have agreed that our offer to work with them will remain open while they seek an alternative location from which to deliver the proposed programme of activities

- It became clear during the course of the discussions that what we could deliver in Norfolk was in fact a version of the CYM programme and that it made sense to think in terms of rolling-out the CYM model to other parts of the country

While these discussions were under way, an alternative opportunity arose at Hestercombe, near Taunton. Through the good offices of Sir Andrew Burns, a similar series of discussions has taken place with the chief executive of the Hestercombe Trust, the head of the Somerset music education hub and the Arts Council England relationship manager for the South West. As a result, the School will be invited to become a full partner of the Somerset hub and we will be discussing ways in which a CYM-type offer could be delivered at Hestercombe House.

The Director of Music has also had discussions with the authorities at Dartington about ways in which the School could make greater use of the facilities there for off-site intensive study, rehearsal and performance. Taken together with other links in the South West, there could be the basis of a significant regional presence for the School at a number of levels.

In conclusion, there is no doubt that, given the right circumstances, a regional presence for the School outside London could be viable and would provide a strong basis for the recruitment of students for at junior and senior conservatoire levels. There is a perceived need, and the post-Henley hubs are providing a context in which new and productive relationships can be established. In this regard, the CYM model could be a major asset for the School's future sustainability.

Contact: Professor Barry Ife CBE

Principal

tel: 020 7382 7141

email: barry.ife@gsmd.ac.uk