

# Principal's Public Main report

## Introduction

### The Past Year

It is a great testament to the staff and students at the School that we have successfully navigated so many of the challenges that we faced last year. Thanks, in no small part, to the leadership, vision and foresight of our outgoing Principal, Lynne Williams, the team was able to manage much of the complexity thrown up by Covid, Black Lives Matter, #MeToo and Brexit. There are many ongoing issues to address but broadly speaking the School is in a strong position.

- I. *Teaching & Performance Excellence:* We have continued to deliver excellence in teaching and performance/production events to a very high standard across all departments in both the HE and under 18 areas of the School. This is a testament not only to the teaching departments but also to Registry, Library, Student Affairs, Marketing, Facilities, Recording & Audio Visual and IT all working in tandem in difficult circumstances to deliver a seamless provision
- II. *League Tables:* The 2020/21 academic year saw the Guildhall School once again named as the Number One Conservatoire in the UK in the Guardian University rankings. In addition, the School came second against all UK universities for Drama and Production Arts and fourth for Music.
- III. *Financial Outturn:* Our financial position is beginning to stabilize as a result of giving up our reserves and the package generously offered by the CoL to underwrite the Covid related deficit
- IV. *Financial Forecast & Cost Saving:* We have made good progress towards the 12% CoL target saving on our £830k CoL funding and are forecasting a return to surplus in the current financial year. Over the last year the School has conducted a thorough review of its finances to identify efficiency savings where these can be made without damaging academic delivery standards and to identify a number of new programmes and activities to generate new income streams that will enable us to deliver more substantial annual surpluses going forwards and reducing the likelihood that we will need to call on additional City support in the future
- V. *Budget Review:* During the year we completed a line by line review of every departmental budget across the Institution to identify efficiency savings
- VI. *Strategic Recovery and Investment:* We have a strong Strategic Recovery Plan in place and await final news from the Chamberlain's Office on our request for a £1.5m loan to secure investment for a programme of revenue raising activities.
- VII. *NSS:* We reported very positive NSS results despite all the difficulties around online provision. The substantial investment made to overcome the challenges of the pandemic therefore appears to have had a positive impact on the student experience, and leaves the School well-placed to respond to future lockdowns and to maintain high standards in a fast-changing environment (see appendix 1)
- VIII. *Student Number Forecast:* Application and forecast enrolment numbers for Sept 2021 look very positive and currently above target

- IX. *CPD*: We now have over 80 fellows of the Higher Education Academy who have won national teaching fellowships validated by the HEA as part of our professional development and PGCert programmes
- X. *Business Rates*: We have had some good news regarding a rateable value appeal for business rates on the Silk Street premises and a significant rates reduction has been achieved
- XI. *Festivals and Short Courses*: Thanks to the work of Innovation and Enterprise Department, we ran a very successful “Disrupt Festival” as well as a higher number of summer short courses than originally anticipated.
- XII. *Equality Diversity & Inclusion*: We have made good progress in the areas of equality and diversity setting up new forums for discussion and debate as well as changes within the curriculum and programmes. An Anti-Racist Task Force was formed to develop the findings from a number of ‘Listen & Learn’ groups into a series of recommendations. A number of Town Hall meetings continue to take place across all disciplines and Advisory groups have been set up for each teaching department. Recruitment for a staff lead who will be responsible for managing the EDI programme and the delivery of the equality objectives is underway.
- XIII. *Drama revalidation*: We have a newly revalidated programme in Drama and further departmental restructuring is underway. Successful revalidations were also conducted in Production Arts.

### **The Year Ahead**

The year that lies before us will be a period of transition in many respects:

- I. *Interim Principal*: Lynne’s retirement and the necessary transitional arrangements to Interim Principal are in place. She and I conducted a full and intense handover throughout the course of the summer.
- II. *Director of Music*: Subsequently, Armin Zanner has been appointed as Interim Director of Music and whilst maintaining his role as Head of Vocal Studies aspects are being back filled accordingly. Armin has proven himself to be a strong, visionary and thoughtful leader for the Music Department. We welcome him and wish him every success.
- III. *Barbican*: Sir Nicolas Kenyon’s departure means that interim arrangements have been put in place at the Barbican and we will be working closely with Will Gompertz and Sandeep Dwesar to ensure that this productive and burgeoning partnership continues to thrive
- IV. *COO*: Sandeep Dwesar’s unexpected change in role means that we urgently have to find alternative arrangements for oversight of the School’s financial management and discussions are underway with the Chairman and Chamberlain’s Office to progress this
- V. *Niki Cornwell*: At the end of term Niki Cornwell left the School in order to take up the role of COFO at the Globe Theatre. Niki has been an outstanding officer in her long tenure with the School and the Barbican. She is highly skilled and creative and we will miss her influence and effectiveness greatly. We welcome Sarah Wall, an equally gifted and long serving member of staff, who has stepped up to take Niki’s position
- VI. *Sean Gregory*: Changes at the Barbican have led to Sean Gregory returning to the School on a FT basis. We welcome him back and support him in the

great work he continues to do with Innovation and Research as well as Equality, Diversity and Inclusion

- VII. *Strategy, Size, Shape and Resourcing:* During the autumn of 2021 we will be reviewing the size and shape of the School. This will include a review of our identity, positioning and educational ambitions, a financial modelling for every course we offer at the School (to ensure appropriate targets for student recruitment are set) and a resource and space requirement audit. This will ensure that appropriate levels of staff resources are allocated to each programme to ensure optimum efficiency while maintaining the highest achievable quality of provision
- VIII. *Covid:* We have transitional measures in place for the management of Covid. We have adopted all the relevant Government guidelines and continue to expect staff and students to wear face coverings when moving around the building and at other times when requested to. They will also be expected to continue to conduct two lateral flow tests each week. Other bespoke measures are continuing to be applied around the arrangements for performances, rehearsals and production events.

The following message went out to all new and continuing students late June: *“The School is currently planning for the next academic year on the basis that Step 4 of the UK Government road map will have been achieved by the first day of term, Monday 13 September 2021. This means that teaching and performance activities next academic year are expected to be primarily in-person, as set out in the programme and module specifications (“Gold copy”). However, new and continuing students need to be aware that this situation may change and consider this in their decision making; the last sixteen months of the pandemic have shown that nothing is certain. Possible future scenarios range from standard in-person teaching, near normal in-person teaching with mitigations (such as students being required to take regular lateral flow tests and wear face coverings), blended learning with a combination of in-person and online activities, to a worst case scenario of a short-term lockdown.*

*The School managed blended learning very successfully this academic year with core teaching/performance/production activity offered in-person (with small class sizes to allow for social distancing) complemented with online classes and tutorials. Apart from during the January and February 2021 national lockdown the School was able to offer in-person activities throughout the academic year. The School will do its utmost to deliver in-person activities next academic year but will necessarily have to be guided by government regulation on this matter.”*

- IX. *Student Numbers:* We have (and are continuing to carry out) modelled various changes to student numbers, particularly around potential losses of EU numbers, and our ability to continue to offer viable programmes as a result, while considering the potential need to reduce resource allocations where reductions in student numbers might be permanent rather than a temporary. We are reviewing our use of space to ensure that we are making optimal use of all of our assets

- X. *ISTA*: We remain in a transitional period with our Institutional Specific Targeted Allocation (ISTA) funding from the Office for Students (OfS) which is referenced more fully in the Non Public section of these papers.
- XI. *Office for Students Reporting*: New weekly Covid reporting requirements started on 6<sup>th</sup> Sept 2021 (with very short notice) and were discussed at Gold Group. We will be in receipt of very limited information about both staff or students in respect of some of this reporting and will therefore have limited information for the return
- XII. *Barbican Renewal programme*: We are in discussion with Barbican (SD) and Surveyors Dept, Paul Wilkinson, about capital campaign and what might appropriately be included for School.
- XIII. *Board Recruitment*: The Board is in the process of recruiting a new Equality, Diversity and Inclusion Co-opted Board member. A shortlist has been agreed and candidates have been invited to interview
- XIV. *Target Operating Model* – Further detail is available in the non-public section of these papers
- XV. *Interim Principal's Objectives*: The Chairman and I have agreed the Interim Principal's objectives for the year ahead and these are published in the Non Public section of these papers.

## **Quality of Learning and Teaching**

### **Music**

We reached the end of last academic year breathing a collected sigh of relief that the most challenging year most members of staff could remember had concluded. As this report reveals, the enormous combined effort of teaching staff, professional services and operational staff, department heads and deputies resulted in successes that belie the intense challenges of delivering our teaching and performance programme through the pandemic.

### **Performances & Curriculum**

1. Concerts and recitals had size-limited audiences once again, managed thanks to the Asimut room-booking system and our two Systems Managers.
2. Final-year students returned to our concert stages for in-person recitals with excellent results. At a time when we aim to diversify repertoire choices and encourage greater expression of individuality in performance, it is encouraging that an external examiner noted they were 'struck by the creative repertoire that students chose; some of the recitals had interesting themes and some very strong musical personalities are emerging at this final stage of study. Lots of risk-taking and evidence of joy at being back in live performance situations.'
3. In Opera and Opera Makers, our first live performances after the pandemic included no fewer than six brand new operas which were created entirely in-house, and two further Baroque rarities.
4. Beyond the School's walls, in Electronic & Produced Music four new student commissions for Culture Mile, LSO and Brookfield partnership premiered over the summer.
5. In Academic Studies, the decision early on to run all classes online throughout 2020-21 paid off as the lockdowns did not affect teaching, learning or assessment plans.

### **Student Recruitment**

6. Student recruitment numbers for entry in 2021 have proved healthy in most areas, with projected intake above target.
7. Concern remains, however, that:
  - a. while figures alone present a positive picture, ever larger proportions of the highest quality candidates are recruited by competitor institutions which have greater scholarship muscle.
  - b. Recruitment to some core orchestral instruments, Historical Performance instruments and voice-types is hampered (a) by lack of competitive scholarship and (b) by lower EU applicant numbers following Brexit. The pool of candidates auditioning across the UK in some wind instruments is in single figures, creating extreme competition with other institutions.
8. Pandemic restrictions meant auditions moved almost entirely online to pre-recorded format – a step into the unknown for the School and for candidates. The effectiveness of last year's online auditions convinced us to offer candidates the choice of live or recorded auditions in almost all disciplines in the coming cycle. We will monitor the uptake of each option as we review our audition processes for the future.

### **Space**

9. Responding to the urgent need for additional space, the small hall at Jewin Chapel, Fann Street, 10 mins walk from the School, has been secured on hire for three days per week in term time during 2021-22. This space will be used for string, wind, piano and vocal classes/rehearsals, releasing one similar-sized rehearsal space in the School's current buildings.
10. The increase in student intake puts even greater pressure on our already over-stretched spaces. Continued efforts are required to establish long-term solutions to accommodate the work of Music students, including performance/rehearsal spaces and studio space for the expanded Electronic & Produced Music Department.

### **Equality, Diversity & Inclusion**

11. The School has become a member of *Black Lives in Music*, an organisation working towards the goal of dismantling structural racism in the music industry. BLiM is advising the Music Division on a process of inclusive conversations about changes that staff and students wish to see at the School.
12. It is expected that new support structures and training opportunities will be put in place to address issues of Equality, Diversity and Inclusion within Music. This offers exciting opportunities to strengthen and broaden our academic and performance programme, contribute towards establishing greater diversity in teaching staff and visiting artists, and a more representative student population. Equally, this work presents challenges of change in institutional culture and requires investment at a time of stretched financial resources.

### **Student Employment**

13. Students have again had impressive success in gaining employment, including:
  - a. In Music Therapy over 50% of the graduating cohort obtained immediate employment as music therapists.

- b. The double bass cohort has scored multiple significant achievements with one student winning places in the Philharmonia Orchestra academy/scheme and the European Youth Orchestra (EUYO), another on trial as co-principal with the Netherlands Philharmonic Orchestra, a third taking up the position of principal bass in the Mediterranean Chamber orchestra and a fourth performing with Chineke at the BBC Proms.
  - c. A BMus alumna cellist was selected for the English National Opera Orchestra Fellowship for Ethnically Diverse String Players, receiving a 12-month fixed-term contract.
  - d. The Royal Northern Sinfonia, whose recently-appointed Principal Conductor is a Guildhall alumnus, has added a graduating Artist Diploma violinist to its ranks.
  - e. Two Guildhall singers start at the National Opera Studio and two join the Royal Opera House, Covent Garden, as Link Artists, while our most recent Gold Medal winner was among those employed at Glyndebourne Festival Opera this summer, and won its coveted Sir John Christie Award.
14. The University of Oxford Music Faculty named a viola alumna as the new Director of Musical Performance and Performance Studies.

### Acting

- A hugely successful 3<sup>rd</sup> year acting cohort, all but one left the programme with representation and many are currently working at the highest industry level: Netflix, BBC, RSC, West End etc.
- Our new Acting BA programme has now been fully revalidated, with all recommendations met. It was cited as 'a beacon of excellence' by the revalidation panel.
- Our NSS results were very positive. This is particularly pleasing given the Covid challenges and the significant impact on face to face teaching and in person productions, which at times felt insurmountable. It is no doubt a testament to the incredible commitment, tenacity and care of our academic and administrative staff over the last 18 months.
- The long overdue staff restructure in the Drama Dept began in the summer term, affecting staff on both the PACE and Acting programmes.
- Head of Academic Studies (Drama) Eliot Shrimpton, formally took on the additional role of Interim Programme Leader on the Acting BA programme, bringing much needed clarity and support.
- All 3 programmes (Acting, PACE, Acting Studies) ended the year with ambitious, confidently realised and positively received public productions. This is particularly significant for the PACE programme, which has now closed.

### Production Arts Highlights

Jon Hare joined the Production Arts Department in May as **Business Project Manager [Outreach]**. The appointment is significant because it allows us to develop and accelerate initiatives relating to Access (widening our appeal to potential students from different backgrounds), Outreach (developing familiarity of Guildhall's activities among a wider constituency), Short Courses (where we have both income-

generating and partnership-building opportunities), and initiatives with other Guildhall School departments. Jon is working closely with colleagues in GYA (Guildhall Young Artists), Short Courses/Open Programmes, Access & Participation, Innovation, and Marketing. In liaison with these colleagues along with colleagues in Production Arts, he has drawn up an Outreach Plan that concerns various projects and initiatives and provides for extended engagement with Schools, Colleges, and other organisations, detailing the opportunities provided by Production Arts.

The Summer period saw the first tranche of this work (alongside summer courses that the Short Courses team offers in the area of theatre arts), with activities and developments as follows:

- **Untold Workshops** – we delivered 6 weeks of workshops at HMP/YOI Isis Prison, providing an introduction to theatre skills for groups of up to 6 prisoners in Sound, Lighting, Video Mapping, Scenic Construction, Scenic Art and Stage Management. This was part of a pilot scheme and we envisage further development of this package with the team at Isis.
- **Get Backstage Project** – We initiated plans with Access & Participation for a year's programme of backstage access aimed at Years 11 & 12 (secondary school/sixth form), to facilitate exploring backstage roles, demystifying the language of theatre, and seeing live shows, with Q&A sessions afterwards with design teams. We are hoping to launch in 2022 in three different areas of the country, with local and London venue/producing partnerships, potentially culminating in a day at Guildhall.
- **Saturday School** – we have undertaken site visits and discussions with GYA with a view to securing a new venue for a Saturday School in North London, to include a programme of Production Arts classes from January 2022. This will add Production Arts more visibly into the roster of courses offered by GYA.
- **Bloomsbury Festival** – we are working with GLE (Guildhall Live Events) to facilitate video design training from Production Arts for five trainees from the Bangladeshi community in London. The project includes the realisation of video projection onto the British Library and a church in Cromer Street, as part of the festival in mid-October.

### Student Experience Directorate

- The national **Graduate Outcomes Survey** replaced the Destination of Leavers survey and recently released results show 91% of our graduates in employment and/or further study, with 82% agreeing that they are utilising what they learnt. This is an excellent outcome given that most of the graduates were surveyed during 2020 after the pandemic had started, and these results show our alumni had fantastic resilience at a time when the arts often suffered. Our participation rate was one of the highest amongst our competitors, and our results some of the highest
- The School received notification this week from the OfS that the monitoring return in respect of the **Access & Participation Plan 2019/20** has been approved and previously required enhanced monitoring requirements have been removed. The School's impact report will now be published on our website.
- Preparations for **HESA Data Futures** are well underway with a full review of every aspect of HE student data collection nearing completion and systems

development work underway. This has been a huge project involving staff across all the professional services teams working collaboratively and this development will continue into the transition year 2022/23 with full implementation from August 2023.

- In June, all Guildhall School offer holders were invited to the online **Student Experience Welcome** events providing opportunities for new entrants to meet the different teams in the Directorate and the Students' Union, attend information sessions on a wide range of topics (eg accommodation, health, learning support) and sample some taster sessions on activities to promote health and well-being

## **Innovation and Engagement Highlights**

- Successfully delivered the *Disrupt* festival over 8-9 July 2021. The online talks, workshops, films and showcases attracted 750 attendees across three digital venues. Over 60 organisations took part to produce content and talk about their work. The project enabled us to test new partnership structures and ways of working with the creative industries and community engaged organisations. We are currently conducting an evaluation with partners, in order to inform the next steps for Disrupt, including next stage partnership development, and dissemination of findings.
- *Open Programmes*: We successfully delivered the 2021 summer school season – comprising both in-person and online courses (9 online and 10 in person). We received a total of 333 bookings and welcomed 216 participants in person at the School over four weeks.
- Open Programmes launched the programme of 2021 autumn evening courses (14 courses) on Friday 06 August, a mix of online and in-person courses across the School and Barbican.
- *Guildhall Live Events*: We are installing a new and permanent Charles Dickens exhibition in the Guildhall Museum in Rochester, Kent. The exhibition will tell the story of Dickens, how his life experiences influenced and coloured his novels. The installation has been beset by COVID delays, but is finally due to open later this autumn.
- *Guildhall Coaching Associates*: This autumn we will start delivery of a major training initiative in resilience coaching for the Homelessness Sector. We are working with City Bridge Trust, HomelessLink and 12 Organisations in the London region (96 participants) in a bespoke programme written by Guildhall. This work will be fully evaluated by Renaisi.

## **Research**

- The School's run of success with the Leverhulme Early Career Fellowship scheme has continued. We already have two Fellows 2019-22, working on performance practice topics (Toby Young on the operatic voice in the twenty-first century and Kate Bennett Wadsworth on chamber music in the nineteenth century), and now Guildhall has been awarded a third. Patrick Jones, a composer from the University of York, will work with Richard Baker on composition as adaptation of other media 2021-24. This award represents



another step towards our strategic goal of research critical mass at post-doc level. Also worth noting is that the Leverhulme Trust has recently changed its funding policy for this scheme, from 50% support in the first year to 100%; this grant is therefore worth around £100k to the School over three years.

- During preparations for our submission to the Research Excellence Framework 2021, observations on quality of data, processes and structures were collected through various means, principally notes by the Head of Research and REF consultant and minutes from REF sub-committee meetings. Some of these observations have already been circulated in future research strategy discussion documents, and discussed at SMT and Executive Committee, while others have been formally recorded in the Equalities Impact Assessment required by REF2021 (submitted at the end of July). It is the intention of the Research Department to complete this period of reflection with a) an all-staff consultation on the future funding of research activity at the School (Autumn term) and b) external peer review of Research Department processes and structures (Autumn-Spring term), in order to confirm that its policies are as equitable, efficient and institutionally 'owned' as possible going forward.
- One operational need clearly identified in making the REF2021 submission was for a Research Information Management System capable of a) hosting all research and knowledge exchange information in one place and making it intelligible to, and interconnected with, other departments, b) allowing us to meet future, more stringent, Open Access obligations, and b) connecting directly with future REF submission systems in order to save hundreds of staff hours and thousands of pounds. The Department has made the first steps towards acquiring such a system, including a demonstration from the market leaders (Pure), a business case (in collaboration with IT) and an external application for funding (in collaboration with Development).

### **Under 18**

- The 'RELEASE' composition attracted over 130 applications across every Guildhall Young Artist Centres. Jeffery Wilson, Junior Guildhall Coordinator of Composition, came up with the idea for the competition as a platform for students to express their creativity. Students who had no previous composition experience were particularly encouraged to enter, with all participants receiving written feedback on their compositions. The final Concert and Prize Giving ceremony was hosted by saxophonist and broadcaster YolanDa Brown and highlighted the amazing range of talent and creativity in our network. It was a truly inspirational evening - congratulations to our finalists.
- The major annual performance competitions took place in person this year at CYM London and Junior Guildhall and were streamed to a larger audience on line.
- The pilot courses for the new Guildhall Young Artists (GYA) Online centre have been very positive and we are now offering an annual Young Composers Course and Individual tuition. We are looking to add a Production Arts offer from next term.
- As part of our development, we are excited to be working on a new Guildhall Young Artists brand identity to ensure that we have a coherent look and feel across our network, and one that reflects the vibrancy of our offer. During the next

academic year we will start rolling out our new brand in all our publicity materials and media as well as producing a range of merchandise.

- Junior Guildhall student Leia Zhu performed as soloist with the London Symphony Orchestra under the baton of Simon Rattle in a spectacular concert held at Trafalgar square in August. The event was streamed to an audience of thousands. This was an incredible achievement for a 14-year-old student
- A Junior Guildhall student Apollo Premadasa age 7 paid tribute to the work of the NHS by composing a piece (when aged 6) which was later performed by NHS staff at St Barts in the City of London.
- Audit of GYA has been successfully completed with a green light given by the City in all areas.

### **Equality, Diversity & Inclusion**

- The committee met twice in the summer term, with some additional informal meetings taking place.
- Key current focus is now on the recruitment for a new Head of Equality & Inclusion, and agreeing training and development priorities for staff and students during the forthcoming academic year.

### **Advancement**

- In June, Guildhall School was ranked second in the Arts, Drama and Music Complete University Guide League Table 2022, moving up from third last year. Guildhall School is also the highest ranked university in England in the table this year. The Complete University Guide League Table is based on data from the National Student Survey (NSS), Research Excellence Framework (REF) and the Higher Education Statistics Agency (HESA), with the Arts, Drama and Music League Table ranking specialist colleges and conservatoires. The Marketing team will feature this ranking in materials going forward.
- In the Guildhall School Trust's financial year (1 August 20 – 31 July 21) the Trust received grants and donations of £1.57m compared to £1.83m last year. Whilst the figures were up for annual fundraising from last year at £1.3m compared to £1.1m, donations earmarked for investment in the endowment portfolio were down from £740k last year to £268k this year. These figures fluctuate according to legacy bequests realised in any given year.
- During the academic year 20/21, donations contributed towards 578 scholarships for undergraduate and postgraduate students and 80 awards for under 18s through the Guildhall Young Artists programmes.
- Following a successful approach to the Leverhulme Trust by Senior Development Manager, Bethan Way, the School is set to receive the second largest arts scholarship grant out of 57 Leverhulme charity recipients. Our grant of £637k over 3 years from 2022 will support scholarships for undergraduate and postgraduate music students and for young people in Guildhall Young Artists.
- In June and July, the Marketing team supported Music and Production Arts in running their online open days, with 231 prospective students attending virtual

sessions to find out more about studying at the School. The team are working on a proposal for departments to consider retaining some aspects of online open days beyond the pandemic in order for international students, and those with limited ability to travel within the UK, to access these events.

- The School's summer term season of performances was promoted successfully as a digital season and saw 17,083 views of our digital broadcasts between April and July, with viewers tuning in from across the world. There are many School events planned for the autumn season, as we welcome in-person audiences back to the School, and we invite and encourage all governors to bring guests who may wish to support the work of the School. Events with guest receptions hosted by senior staff include:  
Mahler's *Resurrection Symphony*, Guildhall Symphony Orchestra & Chorus, 24 September  
Production Arts Industry Reception, 6 October  
*Emilia* by Morgan Lloyd Malcolm, 21 October  
Viardot's *Centrillon* & Bizet's *Dr Miracle*, 3 November and 8 November  
Further events with receptions for November and December will be announced at a later date.
- Governors can view the entire autumn season, which will be performed to in-person audiences and via digital broadcasts, at [gsmd.ac.uk/events](http://gsmd.ac.uk/events). The Marketing team have seen very encouraging sales for in-person performances, with 1023 tickets sold in the first two weeks of marketing the season – appearing to indicate a real appetite for public audiences to return to our buildings.

## Prizes and Awards

### **Hector Bloggs (MPerf, Baritone)**

Winner of the Courtney Kenny Award 2021 by the The Association of English Singers & Speakers

### **George Rynolds (MMus, Baritone)**

Second Prize in the Courtney Kenny Award 2021 by the The Association of English Singers & Speakers

### **Bethany Reeves (MMus, Piano)**

Pianists Prize in the Courtney Kenny Award 2021 by the The Association of English Singers & Speakers

### **The Mithras Trio -Lonel Manciu,Leo Popplewell, Alumni - Dominic Degavino**

Nominated for the BBC Radio 3 New Generation Artists

## Staff

### **Deelee Dubè**

Nominated for 5 awards at the Mzantsi Jazz Awards

**Junior Guildhall  
Louis Watt Competition CYM London  
Winner**  
Hugo Brady

**Junior Guildhall Vocal Competition  
Winner**  
Camden Stewart  
**Second Prize**  
Madeleine Martin

**Junior Guildhall Lutine Prize / Lutine Prize Results 2021  
Winner**  
Marlon Barrios Araya (Violin)  
**Second Prize**  
Daniel Hibbert (French Horn)

**Alumni  
Mishka Rushdie Momen (graduated in 2015)**  
Shortlisted in the Classical Music category in The Times and The Sunday Times  
Breakthrough award 2021

**Claire Barnett-Jones (graduated 2019)**  
Winner of the Audience Prize at the BBC Cardiff Singer of the World competition

**Michaela Coel (graduated 2012)**  
73rd Primetime Emmy Awards - 4 nominations: Outstanding Directing, Outstanding  
Writing, Outstanding Lead Actress, Outstanding Limited Or Anthology Series

**Paapa Essiedu (graduated 2012)**  
73rd Primetime Emmy Awards - Supporting Actor in a Limited or Anthology Series or  
Movie

### **Report author**

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