

## Principal's Public Main report

### 1) **Vivienne Littlechild**

This February's Board meeting will be Vivienne Littlechild's last. I would like to say a very big thank you to her for her tireless support to the School as Board member, Deputy Chair and latterly, Chair of the Board of Governors. Her enthusiasm and commitment in attending so many events has been a great source of support for both staff and students at the School and I know that they are all deeply appreciative of her work. We wish her a fond farewell.

### 2) **Committee Dinner**

The School's Committee Dinner will take place in Haberdashers Hall for Tuesday 26 April

### 3) **Gala Fundraising**

We are planning a Gala Fundraising event in Mansion House on Monday 27<sup>th</sup> June 2022

### 4) **Target Operating Model**

The School's TOM paper was recently approved by both Establishment Committee and Policy & Resources without amendment.

### 5) **Covid**

The School recently conducted a survey of higher education students on their **vaccination status**.

Of 399 respondents:

94% had completed at least the primary course of vaccinations,  
70% had had the primary course and the booster, and  
3% had had at least one vaccination

The current number of **positive Covid cases** in the senior school reported 1 January 2022 to midnight 10 February 2022:

	<b>No. of reported cases</b>
Freelancer	4
Junior Fellow	2
Staff	42
Staff (contractors)	2
Student	107
<b>Grand Total</b>	<b>157</b>

This compares with a total of 62 cases reported in the autumn term to 31 December 2021.

### 6) **New Website**

Our newly designed website will go live 11<sup>th</sup> April 2022. My thanks to Jo Hutchinson and her Marketing team for developing this. First impressions are that this is very impressive and will make a welcome contribution to our recruitment.

### 7) **Wellbeing Hub Launch**

A new Wellbeing hub has been created on MyGuildhall, in collaboration with the SU, and with much appreciated technical support from the Marketing

team. It offers a one-stop shop for information about Wellbeing initiatives at the School.

**8) UUK Parliamentary Update - Levelling Up White Paper**

*“The Westminster government’s long-awaited Levelling Up White Paper was published on 2<sup>nd</sup> February, accompanied by a statement to parliament from Levelling Up Secretary Rt Hon Michael Gove MP.*

*... “The HE sector has a key role to play in levelling up areas” (page 197). The Secretary of State also highlighted the importance of universities in Parliament today. Of note, the White Paper states the government’s intention to work with the Office for Students to reform barriers for entry to the English HE sector, particularly to combat cold spots for higher education provision in towns and cities...*

*Mission 6: The focus on increasing high quality skills training.*

*The policy programme includes:*

- Extending Local Skills Improvement Plans across England*
- An enhanced apprenticeship recruitment service for SMEs*
- New Pathfinder areas to bring together local skills and careers partners to improve responses to local employers’ skills needs*
- Establishing a Unit for Future Skills in the DfE to collect, co-ordinate and disseminate cross-government and cross-region intelligence about current and future demand for skills*
- The opportunity for Institutes of Technology to apply for Royal Charter Status*

*Mission 2: Increasing public R&D investment outside of the Greater South East, and leveraging private sector investment.*

*The key elements of this mission include:*

- Building on existing plans set out in the R&D Roadmap, Innovation Strategy, and Spending Review 2021 (including the 36% increase in funding for Innovate UK), and reference to the Sir Paul Nurse review*
- A commitment to increase public investment in R&D outside of the Greater South East by 40% by 2030*
  - Government departments (including DfT, Defra, MoD and DHSC) will have specific spatial R&D targets and BEIS will aim to invest 55% of its R&D funding outside of the Greater South East by 2024/5*
  - A £100m investment in three new Innovation Accelerators in Manchester, Glasgow and the West Midlands*

*Mission 1: Improving pay, employment and productivity.*

*The key elements of this mission include:*

- Small and medium-sized enterprise (SME) finance, especially the role of British Business Bank*
- Adoption and diffusion, building on the Innovation Strategy, the Help to Grow Scheme and support for Creative Industries*
- Manufacturing, including sector strategies and support for transition to net zero.*

*Further information on the Educational Investment Areas trailed by government yesterday can be found in the government [press release](#), including details of the 55\* areas chosen to targeted investment. Raising*

*school-aged attainment is the focus of this strand of work, and we will continue to highlight the ways in which universities work with schools during our engagement with government.*

*Universities UK's Economic and Social Recovery Task Force, chaired by Professor Chris Day, Vice-Chancellor of Newcastle University, and including members from across a diversity of the sector, will play a central role in developing our response to the Levelling Up White Paper, including the proposed metrics."*

*[\\*Package to transform education and opportunities for most disadvantaged - GOV.UK \(www.gov.uk\)](https://www.gov.uk)*

*"As 95% of these areas are outside London and the South East, it is the struggling schools of the North, Midlands, East of England and South West that will be receiving much more support over the next decade."*

- 9) The annual snapshot of higher education student numbers (as at HESES 1 December census point) is provided in the annex.

## **Quality of Learning and Teaching**

### **Music**

#### **Performances & Curriculum**

1. Students and staff continue to embrace the return to full in-person teaching, rehearsing and performing. Disruption due to Covid absence has been more substantial in January 2022 than it was during the Autumn Term, due to the omicron variant. This has required adjustment in some rehearsals and classes, and some short-notice cover of teaching staff, but our teaching and performance programme continues as planned.
2. Recent highlights on the concert platform include: the Studio Orchestra's recording in celebration of Motown Records, with arrangements by Malcolm Edmonstone, involving players from the String, Jazz and WBP Departments as well as Jazz singers; the BBC Total Immersion weekend devoted to composers of the Holocaust, for which Guildhall chamber musicians achieved excellent reviews in the national press and won high level praise from BBC Symphony Orchestra Managing Director Paul Hughes and BBC Symphony Chief Producer Ann McKay;
3. Guildhall student Composers have also been making their mark outside. Oliver Leith's new opera, *Last Days*, is in its initial production phase at the Royal Opera House (Oliver is the current Guildhall-ROH Composer-in-Residence), while Masters composer Pia Rose Scattergood has been selected to participate in the Orkest de Ereprijs' composer scheme in the Netherlands and three current post-graduate composers (Emily Hazrati, Omri Kochavi and Joanna Ward) will join Aldeburgh's young artist scheme and each write a new piece for this year's Aldeburgh Festival.
4. The Electronic and Produced Music Department has worked in partnership with Culture Mile, LSO, Brookfield Properties, the Production Arts Department and Guildhall Live Events to present new music for public art on London Wall, called *Harmony: Play*, and EPM students produced new festive music for *Illuminated River* videos over the Christmas vacation. EPM has also established new

partnerships with the National Theatre and the National Gallery, enabling students to shadow composers and create work to accompany exhibitions.

5. With travel to North America possible once again, we returned to Carnegie Hall, New York for our biennial Guildhall Musicians at Carnegie concert, to showcase the School in this crucial recruitment market. Singer Alexandra Pouta (Opera/Vocal) and pianist Elisabeth Pion presented a recital ranging from Hélène de Montgeroult and Lili Boulanger to Olivier Messiaen and Edith Piaf.

### **Student Recruitment**

6. Applications for the majority of Music departments are now closed, and auditions/interviews are complete. The offer acceptance deadline coincides with the time of writing; early analysis of figures suggests departments will broadly achieve their target figures. However, Heads of Department report extreme pressure on scholarship resources, with a minimum of full home fee scholarships required to compete for the higher-level candidates in Strings, Composition, Vocal, Keyboard and WBP.
7. The planned decrease in intake in some departments is balanced out in overall student numbers by larger than expected numbers recruited last year who continue into the next year of their course, and by the projected growth in some areas. A clearer picture will be available by the time of the next report.
8. The Electronic & Produced Music growth targets are on track, with a record number of applicants now for the fourth year in a row. Interviews will take place later this Spring Term.
9. The Wind, Brass, Percussion Department reports having the smallest overall applicant number in recent memory, but with the highest concentration of quality applicants. Applicant numbers across the sector in certain instruments are worrying (e.g. 4 oboes at BMus level across the sector; extreme competition between conservatoires for bassoonists).
10. Applicant numbers across departments are down on last year – as also reported across the sector – and in many areas down on previous years. The 2021 recruitment cycle was abnormal, and the drop in EU applicant numbers is having a significant impact, not yet compensated for by increased numbers of international (non-EU) applicants, although international (non-EU) trends are promising as a result of increased efforts in this area.
11. In-person New York auditions were possible again in January, after being cancelled in January 2021. Candidates expressed particular pleasure at performing in person, in contrast with their experience at most north-American schools where auditions are purely online for a second year.

### **Equity, Diversity & Inclusion**

12. The Music Division's EDI Advisory Group has continued to meet, facilitated by Roger Wilson from *Black Lives in Music*. Agenda items have included staff and student training in equity, diversity and inclusion, the School's feedback and reporting mechanisms, and issues of data collection.
13. The Music Division's Performance Committee (which oversees performance and repertoire planning) has updated its terms of reference to include considering and monitoring accessibility, equity and diversity in music events and planning

14. The most recent curriculum initiatives to diversify content and role models include the Repertoire Orchestra work on William Grant Still's First Symphony, conducted by Joshua Weilerstein, the Studio Orchestra's celebration of Motown, return visits from Artist in Residence Julia Bullock, the showcasing of women composers in the Guildhall Musicians at Carnegie Hall concert, and work is under way on the opera production of Judith Weir's *Miss Fortune* – the second opera by a woman composer presented this season.

### **Student Employability**

15. The String Department celebrated numerous achievements among its current and recent students. It was an excellent year for Guildhall on the LSO's String Scheme, with five students selected, while two recent graduates have just won significant orchestral positions, one in the first violins of the BBC Symphony Orchestra, the other as Associate Principal viola of the New Zealand Symphony.
16. Current and recent Vocal students have also been celebrating important professional opportunities, including: graduate Erika Baikoff making her Metropolitan Opera debut and reaching the final of the Queen Sonja Competition; Art Dip student Miku Yasukawa performing Ravel's *Shéhérazade* in Japan with conductor Jonathan Nott; Masters singer Joe Chalmers making his ENO debut as Captain Corcoran; Masters singer Bridget Esler securing a place in the Samling Insitute; and Vocal/Opera graduates Tom Mole and Olivia Boen securing places on the Young Artist Programmes of Hamburg State Opera and the Royal Opera House respectively.

### **Drama**

#### Highlights

#### BA Acting Programme:

1. We have maintained a strong level of interest in this programme after a slower than usual start to applications (mirrored across the sector). We now total around 2,800 applications for one of our 28 acting places.
2. We have successfully completed our overhaul of audition panellist recruitment and training. This entailed advertising for these posts, interviewing candidates and providing training and updated contracts of employment. As a result we have more representative audition panels and more external, industry practitioners on board.
3. The new curriculum continues to go from strength to strength, with the Self Led work and Motion Capture projects being particular highlights.
4. Our autumn productions attracted very strong public audiences and positive industry coverage and reviews.
5. We have had a very strong number and level of applicants for the post of Head of Acting and Programme Leader, which we are finally recruiting for, not having had someone in this post for 19 months now. The process has been invaluable supported by Board member Amatey Doku and Vice Principal and Director of Production Arts, Andy Lavender.
6. Fulltime staff ended the autumn term with some very useful Bystander Intervention training, as part of our programme of staff/ student training with the School of Sexuality.

Interdisciplinary:

7. Head of Interdisciplinary Practice, Gilly Roche has overseen the 'soft launch' of the new School-wide initiative, 'Undisciplined'. With brilliant support from colleagues in Innovation and Communications, this new programme of student support and opportunity for interdepartmental creative projects has begun.
8. Gilly has been leading on a number of commissions with leading playwrights, theatre makers and companies, which will be announced next term and lead to publically produced work featuring our students at the School. This marks a new commitment to creating student work alongside leading industry creatives and is anticipated to be hugely profile raising. Again, strong collaboration with colleagues in Innovation is recognised.

### **Production Arts Highlights**

This periodic update focuses on the work of Guildhall Live Events (GLE) and some additional developments relating to our digital production activity.

GLE works with industry partners and clients to deliver digital design solutions for projects of different kinds. Initially the work was principally geared around video projection mapping, which involves generating and editing video content and projecting it in bespoke arrangements, typically in site-specific settings. For instance, GLE has undertaken successful projects at Waddesdon Manor (projecting over the entirety of the building's front façade), Tower Bridge (in the Bascule Chamber) and the Museum of London (presenting video material as part of a larger installation).

GLE has been broadening its range of work, in a deliberate strategic development of its scope and reach. This includes extending opportunities for students on Guildhall programmes, including BMus Electronic and Produced Music, BA Acting, and BA Production Arts, along with the established liaison with BA Video Design for Live Performance (VDLP). This extends the scope of work available to students and helps us provide opportunities across a wider ecosystem of contemporary entertainment arts.

The following list provides an example of the sorts of work afoot.

#### *b-side Festival: September 2021*

As part of the arts festival *b-side* (based in Portland, Dorset), GLE created *Of Sea & Stone* – a 10-minute projection lightshow, set to music and presented on the side of Rufus Castle and the cliffs below. The main projection was accompanied by an internal projection show at Portland Museum. GLE also produced a digital guide of Rufus Castle, which included drone footage and a 360-degree tour for Portland Museum's website.

#### *Harmony, London Wall Place: October 2021 – January 2022*

*Harmony* was a site-specific Augmented Reality (AR) installation at London Wall Place, co-commissioned by Culture Mile and Brookfield Properties. Students from Electronic and Produced Music composed original music with mentoring from soloists from the London Symphony Orchestra. These compositions were

accompanied by an AR experience designed by ARWAY and GLE – so that when you pointed your phone camera in the appropriate direction, an animated figure would appear within the image of the street that you were looking at.

#### *Bloomsbury Arts Festival: October 2021*

GLE worked with the street artist Mohammed Ali to create live video projection in celebration of the local Bangladeshi community. The project also involved delivering workshops to young trainees from the Bangladeshi community in Camden – these were led by Pete Wallace, Video Lecturer in the Production Arts Department. GLE were joined by third year VDLP student Viktor Mileika, who supported the technical delivery of the event. There were two main projection sites: the Holy Cross Church in Cromer Street and the British Library.

#### *Blackpool Lightpool Festival: October 2021*

Six second-year VDLP students worked with GLE to create *The Moon Folk*, a projection show that featured on Blackpool Tower as part of Blackpool's Lightpool Festival. GLE's custom-designed sculptural Tunnel of Light, originally created for Waddesdon Manor's Christmas Carnival in 2018, also featured in the festival's light art trail. *The Moon Folk* was also displayed as part of LUMEN festival in Crewe.

In a separate development, we are liaising with the company iMAG Displays, an award-winning virtual production and LED screen hire specialist, to explore the application of LED screens in digital production and live performance settings. This allows for the use of virtual backgrounds in real-time – not through green-screen techniques (where actors perform against a green background, for digital imagery to be added later in the production process), but by way of surround screens placing images that the actors can see as they work. iMAG are working with the Production Arts Department and students in a series of trials in April and May in our Television Studio.

## **Innovation and Engagement Highlights**

### **Programming & Partnerships:**

- The Historical Performance department programmed and produced a successful evening of performance in partnership with the Museum of London. The event sold out and garnered national press coverage including The Times, BBC Radio 3 and 4 and The Guardian.
- The new grant fund for our alumni, *Guildhall Futures Fund* shortlisted its first successful applicants. The panel selected 6 alumni to fund with this new alumni development fund. We will be publicly announcing the winners and a launch of the next round of funding later in February.
- Through autumn we ran Ignition – a range of short workshops and 1-1 coaching sessions for small creative businesses and freelancers, with free places available for Guildhall alumni.

## **Open Programmes**

- Our 2022 programme of spring evening on-line and in-person Spring Evening courses, Easter courses and Summer Schools with 31 day courses, and 11 evening courses have now launched.
- The Spring Evening course programme commenced in January (online, on site at the School and on site at the Barbican), with a 162 participants. New courses in 2022 include '*Mastering Aural Tests*', '*Introduction to Songwriting*', '*Introduction to Acting Level 2*', '*Writing for an Orchestra*'. New courses developed with Barbican for 2022 include '*New Perspectives on Postwar Art*' and '*Interpreting Shakespeare: a Modern Retrospective*'
- We plan to return to a residential offer for our summer schools in 2022, after a hiatus in 2021 due to COVID-19 restrictions.

## **Guildhall Live Events**

- Crewe Lumen Festival of Lights, with a projection onto the City's Municipal building.
- We collaborated in a knowledge exchange R&D project with creative company Auricle, focusing on audio surround technology, with a sharing event at Milton Court in mid-Dec.
- Completion of a 360 tour & guide of Rufus Castle for Portland Museum.
- Managed the contracting for capture and broadcast of Central School of Speech and Drama's Autumn productions, delivered by our AV team.

## **Guildhall Young Artists**

- The new Guildhall Young Artists new name and brand identity has started to roll out across the U18's national network and is now in place at Junior Guildhall, Taunton, Norwich and Online. All centres should be updated by September 2022.
- 80% of Year 12 eligible Access profile students applied to Guildhall School for 2022 entry, an increase of more than 20% on the previous year. Of the 8 applicants six received offers and one received a reserve offer, demonstrating the effectiveness of the GYA learning model works as regards progression of the least advantaged pupils into Conservatoire.
- The Saffron centre launched a new jazz initiative, which included the formation of a new female and non-binary jazz band *J Steps* who appeared at the EFG London Jazz Festival 2021.
- Following successful pilot courses, the new Guildhall Young Artists Online centre now has 30 students with several engaged from overseas. However, owing to staff resource we haven't yet been able to proactively launch this centre and hope future investment will secure high growth.
- The London Schools Symphony Orchestra gave a very successful concert at the Barbican in January which was the first since the new management of the orchestra. Dominic Wheeler conducted the orchestra with Olivia Boen as soloist in a varied programme which received positive acclaim.



## **Music Education Islington (MEI)**

- MEI recently welcomed Nikki Yeoh, jazz pianist and composer, as our new Jazz, Pop and Improvised Music Lead. She will be joined by newly appointed conductor and horn player Dwight Pile-Gray, as MEI's new Orchestral and Instrumental Lead. Both will develop MEI's after school progression opportunities and develop our now three Music Centres.
- MEI Music Centres are based in three different secondary schools across the borough of Islington. Two of the Centres invite students from beginners to advance to develop their skills on orchestra instruments, including access to musicianship, singing and group composition. The third centre launched in January 2022 and introduced a new course: 'Jazz, Funk, Fusion, Afrobeat, Experimental and Beyond Band Practice' is aimed at students who are comfortable on their instruments or voice and want to develop their improvisational skills. This is one of Nikki Yeoh new initiatives supported by saxophonist Binker Golding and pianist / composer Robert Mitchell.
- Music Education Islington is celebrating its 3rd anniversary on 9th of March 2022. Together with the Islington sister programmes 11by11 and World of Work we will be celebrating the achievements and milestones of the last three years at King's Place with a high-profile line up of guests, speakers and instrumentalists.

## **Research Staff Survey**

- In the wake of the recently completed REF cycle, and amidst a growing Research environment across the School, we recently conducted an anonymous staff survey for Research colleagues to help inform our research strategic priorities, culture and support mechanisms going forward. The survey received good engagement with 50+ responses, the results of which will be presented back to research colleagues and then feed into a wider review and development.

## **Strengthening Music in Society Conference**

- On 16 December the School's Institute for Social Impact Research in the Performing Arts hosted a conference entitled '*Strengthening Music in Society: The way forward for UK Conservatoires*'. The event brought together key voices and perspectives from across the music sector to address collectively the challenges and opportunities we are faced by. Despite the inevitable last minute decision to go online in light of the worsening Omicron situation, the event was a great success, with strong international attendance and lively break-out discussions; these are currently being put into report form by Prof. Sloboda and his team.

## **Advancement**

- On behalf of the Principal, we were delighted to congratulate the following members of the Guildhall School community for receiving well deserved awards in the Queen's New Year's Honours list:
  - Daniel Craig, alumnus & actor (Companion of the Order of St Michael and St George),

- John Gilhooly OBE, Honorary Fellow & Artistic Director, Wigmore Hall (CBE for services to Music),
  - Michael (Mikey J) Asante, Professor of Electronic Music, Honorary Fellow, Co-founder of Boy Blue (MBE for services to Hip-Hop Dance and Music),
  - Nikki Iles, Professor of Jazz (BEM for services to Music),
  - Sir William Russell, Board of Governors (KBE for services to financial innovation, culture and well-being in the City of London, particularly during COVID-19).
- Total philanthropic income for the first nine months of this year was £1.45m with £1.32m of this earmarked for scholarships. This figure includes funds raised towards the Trust's endowment. The Development team is at £925k against the annual cash target of £1.7m which includes £705k available for scholarship support. Fundraising for 22/23 scholarships will continue until September.
  - Autumn term performances saw just over 9,900 tickets sold/taken up; given the uncertainty caused by COVID during this period, and the fact that most performances were also available as free broadcasts online, we consider this a very positive result (for comparison, 11,000 tickets were taken up in autumn 2019 pre-pandemic). This was the first term we have delivered a hybrid season of ticketed in-person performances and free digital broadcasts; we had just over 7000 views of our digital broadcasts, and will be surveying these virtual audiences to understand more about their interest in the School.
  - The School's Annual Report for 2020/21 is now published. All governors should have received a copy via email; the report is also available to review [on the website](#).

## Prizes and Awards

### ➤ **Josh Saunders (BMus tenor)**

2<sup>nd</sup> Prize in the Bath Opera Competition

Prize: £500

### ➤ **Ke Ma (DMus Piano)**

Winner of the Glass Sellers Beethoven Piano Prize Competition

### ➤ **Twm Brunton (BMus Vocal Studies Baritone)**

Winner of the Kathleen Ferrier Junior Busary Competition

Prize: £3000 over three years

### ➤ **The Larisa Trio (Eliette Harris, Rosie Spinks, Jasmin Allpress)**

Winners of the St James Chamber Prize

### ➤ **Anika-France Forget (MPerf Vocal Studies, mezzo-soprano) & Cole Knutson (Piano accompaniment)**

Winner of the Delius Society Prize in the London Song Festival British Art Song Competition 2021

- **Felix Gygli (MPerf Vocal Studies, Baritone)**

2<sup>nd</sup> Prize in the The Maureen Lehane Vocal Awards 2021

- **JongSun Woo (Piano accompaniment)**

Pianists Prize in the The Maureen Lehane Vocal Awards 2021

## **Junior Guildhall**

- **Ruby Skilbeck (Junior Guildhall singer)**

Winner of the BBC Radio 2 and Songs of Praise Young Chorister of the Year competition

- **Will Everitt – Etude (Junior Guildhall Composer)**

Winner of the BBC Young Composer 2021 Competition Upper Juniors (15-16 year olds)

- **Sofia Demetriades (Junior Guildhall)**

First prize at the prestigious Nutcracker competition in Moscow

## **Staff**

- **Ingrid Mackinnon (Drama, Movement tutor)**

Nominated for Best Choreographer for her work on Romeo and Juliet at Regent's Park Open Air Theatre at the Black British Theatre Awards

- **Dr Laura Bowler**

Chamber-Scale Composition Award for her defiant warning about climate change Wicked Problems at the Royal Philharmonic Society Awards

Nominated in the Small Chamber Composition category or composing Wicked Problems at the Ivors Composer Awards

- **Brigitte Beraha (Jazz)**

Nominated in the Jazz Composition category for composing Dreams at the Ivors Composer Awards

- **Nikki Iles (Jazz)**

Nominated in the Jazz Composition category for composing The Caged Bird at the Ivors Composer Awards

➤ **Ivo Neame (Jazz)**

Nominated in the Jazz Composition category for composing The Rise of the Lizard People at the Ivor Composer Awards

## **Alumni**

### **Laura Perešivana (Opera, graduated 2019)**

- 2<sup>nd</sup> Prize in the Kathleen Ferrier Awards (£6000)

### **Tansy Davies (Music, graduated 1998)**

- Nominated in the Ivor Composition awards

### **Claire Barnett-Jones (Opera, graduated 2019)**

- Selected as one of Opera Wire's Top 10 Rising Stars of 2021

### **Thomas Adès (Composition, graduated 1989)**

- Winner of a Ivor Composer Award for Vocal or Choral Composition

### **Harry Sever (Music, graduated 2014)**

- Selected as Inaugural Ring Cycle Conducting Fellow at Longborough Festival Opera

### **David Cohen (Music, graduated 2005)**

- Selected as Principal Cello with the LSO

### **Gillian Gordon (Drama, graduated 1964)**

- Appointed to Member of the New Zealand Order of Merit

### **Luke Thallon (Drama, graduated 2017)**

- Selected by The Stage as one of 25 Theatre Makers to Look Out for in 2022

### **Rosie Stroud (Production Arts, graduated 2016)**

- Appointed to the Board of Association of Sound Designers

### **Natalya Romaniw (Opera, graduated 2011)**

- Nominated to the Opera Wire Artist of the Week

**Chirag Lobo (Drama, graduated 2020)**

- Appointed as Associate Artist at Nouveau Riche

**Rosalind Ventris (Music, graduated 2011)**

- Nominated for BBC Music Magazine Award 2022 in the Chamber Category

**Report author**

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