

Committee:	Date:
Board of Governors of the Guildhall School of Music & Drama	24 February 2014
Subject: Principal's General Report	
Report of: Principal	Public
	For Information
<p style="text-align: center;"><u>Summary</u></p> <p>This report updates the Board on a number of current issues:</p> <ul style="list-style-type: none"> • Awards and Prizes • Milton Court • Taught Degree-Awarding Powers (TDAP) • 2013 Admissions • 2014 Admissions • Brand Review, Visual Identity and Fundraising Case for Support • Programme Developments • Regional and International Developments • Enterprise <p>Recommendation: That the Board receives the report and notes its contents.</p>	

Main report

1 Awards and Prizes

Jennie Witton (MMus, student of Sarah Pring)

- Winner of the Dvorak song prize at the Emmy Destinn Foundation Young Singers Competition

Alex Duggan (BMus, student of David Corkhill, Adrian Spillett and Michael Skinner)

- Played with the RSC Richard III at the Barbican December 2013

Emma King (BMus, student of David Corkhill, Adrian Spillett and Michael Skinner)

- Recently been asked to start training with STOMP

Oscar Alabau (Artist Diploma, Cello, student of Louise Hopkins) & Jean-Selim Abdelmoula (Artist Diploma, piano, student of Ronan O'Hora)

- 2nd Prize at the 'El Primer Palau Competition 2013 at the Palace of Catalan Music

Alasdair Garrett (BMus, student of Claire Taylor-Jay)

- Winner of the Rose Lawrence Horners' Award for academic work with the essay: Music, Emotion and Evolution

Josep-Ramon Olivé Soler (PVT, Baritone, student of Rudolf Piernay) & Lana Bode (Guildhall Artists, student of Andrew West and Rolf Hind)

- Winners of the Paul Hamburger Prize for Voice and Piano Duo

Joshua Owen Mills (2nd year Opera Course, student of Adrian Thompson and Yvonne Kenny)

- 1st Prize in the MOCSA Young Welsh Singer of the Year
- Winner of the Guildhall School Wigmore Recital Prize

Anna Starushkevych (Artist Diploma, student of Laura Sarti)

- Winner of the Bampton Classical Opera Young Singer's Competition 2013

Penka Petkova (BMus, student of Stefan Popov)

- 3rd Prize at the III M. Elsky International Contest of String Bow Instruments Performers

Lauren Fagan (Guildhall Artist Masters, student of Susan Waters) & James Platt (Guildhall Artist Masters, student of Janice Chapman)

- Accepted onto the Jette Parker Young Artists Programme at the Royal Opera House

Kristiina Rokashevitch (piano AIS, student of Joan Havill)

- 3rd Prize in the Beethoven Intercollegiate Piano Competition

Josep- Olivè Soler (Baritone, student of Rudolf Piernay)

- 2nd prize and most promising young talent at the 20ème Concours International d'Air d'Opéra et de Mélodie Française de Mâcon

Yolanda Bruno (Artist Diploma)

- Winner of the Grand Prize at OSM Standard Life Competition in Montreal, Canada

Jean-Selim Abdelmoula (Artist Diploma, student of Ronan O'Hora)

- 3rd Prize in the Concourse International de Piano Claude Bonneton

Anna Patalong (Postgraduate Opera Course, student of John Evans)

- Winner of the Francisco Vinas International singing competition Barcelona

Antonina Suhanova (BMus, student of Ronan O'Hora)

- 2nd Prize and Vitols Prize in the 6th Jazeps Vitols International Piano Competition Riga

Ana Gogava (BMus, student of Philip Jenkins)

- 5th Prize and Alfred Cortot Award in the 5th Tbilisi International Piano Competition

Alumni and Staff

Alumni

Eliza McCarthy (Piano, 2003 – 2009, student of Ronan O'Hora and Rolf Hind)

- Winner of the 2013 British Contemporary Piano Competition

Four Guildhall Alumni are nominated for What's On Stage Awards:

Hayley Atwell for Best Actress in a play

Charles Edwards for Best Supporting Actor in a play

Tim Lutkin for Best Lighting Designer

Daniel Evans' production of 'My Fair Lady' for Best Regional Production

Thomas Ades 'The Tempest' won Best Opera Recording at the Grammy Awards

Staff

Eric Crees – winner of the 2014 Neill Humfeld Award. The Neill Humfeld Award for Excellence in Trombone teaching recognises the trombone teaching contributions of the late Neill Humfeld and honours living teachers who have achieved the highest level of excellence in their work.

2 Milton Court

As at 29 January 2014, 290 snags remained of the 6,098 that were formally identified at Practical Completion. In order to close out the remainder, Sir Robert McAlpine (SRM) and selected sub-contractors continue to remain in the building, with most work taking place at night so that the School has uninterrupted and unimpeded access during the day.

Informal monitoring and discussion of progress and priorities happens on a day-to-day basis by means of direct dialogue with SRM managers who are in the building most of the time. Formal monitoring takes place on a fortnightly basis at a meeting attended by the School, Heron, SRM, relevant sub-contractors, the quantity surveyor and contract administrator, the architects and other relevant members of the design team as appropriate. In this way, progress is monitored and priorities for the School identified. Any timing clashes are also discussed and solutions agreed.

In terms of the nature of the defects that are still outstanding, there is one that is sufficiently serious to bring to the Board's attention, which is the heat being experienced at the top of the Theatre fly tower when significant amounts of theatre lighting are deployed. Excessive heat can have a destabilising effect on the control systems for the automated flying system, which are located in cabinets at the top of the fly tower.

A new solution to resolve the issue has been proposed by the design team, and this is to be tested in the very near future. An oral update on the latest position will be provided to the Board at its meeting.

There is a further issue affecting Milton Court that is in fact nothing to do with the construction project, and so does not count as an official contractual snag. Significant amounts of rain water are leaking into the basement plant areas that are situated directly underneath the south footway of Silk Street. It is thought that the problem is largely caused by leaking pavement lights, which would be the responsibility of the City to rectify. The easiest solution is to remove them entirely and pave over, but there remains uncertainty whether some of them are needed to provide emergency smoke ventilation to the car park underneath Speed House. As soon as a definitive answer to this crucial question becomes available, the required works can be planned.

3 Taught Degree-Awarding Powers (TDAP)

The scrutiny panel appointed by the Quality Assurance Agency (QAA) to test the School's application for taught degree-awarding powers submitted its report to the relevant QAA committee in early December. The report was almost entirely positive and the School was surprised to receive a letter later that month asking for further clarification and reassurance on three main areas of concern:

- the effectiveness of the Board of Governors
- the management of the academic infrastructure (principally, by inference, the Teaching and Learning Board)
- the perceived slow response to earlier recommendations arising from QAA audits

A response was requested by 16 January and this will be referred to the committee in February. If the committee is satisfied by the response, they will make a recommendation to the QAA Board and thence to the Privy Council. It is hoped that the process will have been concluded by the end of this academic year, for implementation in autumn 2015.

4 2013 Admissions

The annual survey of admissions is provided in the standard format at Appendix A. The data on sexual orientation, religion and gender reassignment are new this year.

The survey shows a year-on-year increase of 53 fte, with a small decrease in the undergraduate population more than offset by an increase in postgraduates. This balance needs to be kept under review: a strong postgraduate population is a sign of academic and artistic strength but there is considerably more churn in the postgraduate population and much greater demand for financial support.

For the first time, we have been able to compare our music recruitment performance with all of the competitor institutions in the Conservatoires UK Admissions Service (CUKAS), including the Royal Academy of Music. Comparison with our nearest competitors in music (RAM and RCM) shows that, while Guildhall received fewer applications at both undergraduate and postgraduate levels, our conversion rates were better:

		Applicants	Offers	Acceptances	%offered	%accepted
Undergraduate	Guildhall	659	189	118	28.7	62.4
	RAM	825	195	113	23.6	57.9
	RCM	929	261	120	28.1	46.0
Postgraduate	Guildhall	806	240	178	29.8	74.2
	RAM	1051	298	194	28.4	65.1
	RCM	990	378	174	38.2	46.0
Total	Guildhall	1465	429	296	29.3	69.0
	RAM	1876	493	307	26.3	62.3
	RCM	1919	639	294	33.3	46.0

Table 1 – Applicants, offers and acceptances, 2013 entry
Source: CUKAS annual report and Guildhall School registry

In headline terms, in 2013 the RAM required 411 (28%) more applications to obtain 11 (3.7%) more acceptances and the RCM required 454 (31%) more applications to obtain 2 fewer acceptances. Put another way, 3 out of ten applicants to Guildhall receive an offer (i.e. they meet the standard for entry) and of those 7 out of ten accept their offer.

Comparison with CUKAS also shows that the Guildhall School has a better gender balance than CUKAS institutions and a higher percentage of applications from ethnic minority students (12.4% undergraduate and 14.3% postgraduate as against 7.5% and 9.4% respectively at CUKAS institutions).

Disaggregated data for acting and technical theatre are not available.

5 2014 applications

As at 1 February, the School had received 647 applications for undergraduate music (an increase of 1% on the same point last year) and 809 applications for postgraduate music (an increase of 14%). Applications for drama close on 28 February.

As of 7 February, the School had made 215 offers for undergraduate music and received 119 acceptances towards an intake target of 121. Postgraduate admissions are still in train and several departments have yet to hold auditions and/or make offers.

Auditions were held in New York during January for both music (>50 candidates) and acting (>120 candidates), both totals showing appreciable increases on previous years. For the second time, the School staged a concert at the Weill Recital hall at Carnegie Hall, which was well attended and appreciated.

6 Admissions Review

Following the decision of the Senior Management Team that the CUKAS system would not, at present, meet the needs of the School, a review of the School's entire admissions process has been initiated with the intention of improving the applicant experience and consolidating and automating processes. Initial work has begun and a list of possible system developments over the next two admission cycles has been drawn up. Developments will be introduced incrementally to ensure applicants and staff can benefit from changes at the earliest opportunity. A new on-line applicant portal has just been launched for applicants who have accepted the School's offer. Via the portal, applicants can update their personal details, apply for a place in the Sundial Court residence, see personalised information about their fees, pay their deposit, and get information about scholarships.

7 Brand Review, Visual Identity and Case for Support

The School has initiated a series of interlinked reviews to improve its attractiveness to the highest quality applicants. A brand review conducted by an experienced external consultant has helped to identify a very strong consensus around the School's core

values: a high degree of professional craft and creativity, and a strong commitment to learning, that place the institution at the forefront of cultural change.

In light of the outcomes of the brand review, the School has engaged market leaders Pentagram to review its visual identity. Pentagram will present their emerging conclusions and recommendations at the Board meeting.

The More Partnership review of the School's fundraising performance included among its recommendations that a new 'case for support' should be developed. The School has therefore commissioned the More Partnership to assist us in defining and expressing as effectively as possible the arguments in favour of philanthropic support for the School's range of activities.

8 Programme Developments

In light of the additional student recruitment required to deliver the long-term financial plan agreed by the City Corporation in April 2013, the School has identified a number of potential new programmes to broaden the discipline range and increase admissions while maintaining high standards in core activities:

- MA in Opera Making & Writing (new) for entry September 2014 – validated for five years, subject to meeting conditions
- MA in Collaborative Theatre Production & Design (new) for entry September 2014– going through validation process
- MA in Training Actors to be offered as a full-time programme for entry 2014 onwards to improve overseas marketability – change already approved
- BA in Technical Theatre Arts – Stage & Costume Management pathway to be split for 2015 entry to improve overall marketability - change to be presented for approval this academic year
- BA in Performance and Collaboration (new) for entry September 2015 – going through validation process

In addition, the School is evaluating the possibility of expanding non-degree activity in acting, programmes aimed at the North American Junior Year Abroad market, arts management at BA and/or MA level, and performance-related, classroom-based programmes at BA and/or MA level.

9 Regional and International Developments

The CYM Centre in Norwich opened last September with some 60 students and the size of the cohort has grown appreciably since the opening. The Norfolk Music Education Hub is acting as banker and there is no financial risk to the School.

The opening of the CYM Centre at Hestercombe in Taunton has been delayed by the late transfer of the property from Somerset County Council to the Hestercombe trust. The service is now scheduled to start on 1 March. Set-up costs have been met by a grant from the Esmée Fairbairn foundation. From March the Centre's running costs will be offset by tuition fees in the same way as the London CYM centres operate.

The future of Prima del Teatro, the international summer school to which all Guildhall acting students are sent at the end of their second year, has been in doubt for some time and the School has been investigating other ways in which this extremely valuable international experience can be provided in future. An attractive possibility exists in Fontainebleau, which could provide a viable future platform for summer school activity in music, drama and opera, as well as a potential year-round base for drama training in English aimed at continental-trained actors who wish to work in English. Informal, preliminary meetings have been held with the local authorities in Fontainebleau with a view to gauging the possible strength of their financial and other support.

In view of the growing amount of international activity in Canada, the USA, Europe and the Far East, the School has engaged the services of a senior internationalisation officer from King's College London to advise on ways in which this network of partnerships can be strengthened and expanded.

10 Enterprise

Guildhall Creative Entrepreneurs: Nine entrepreneurs have joined the first year of the scheme, which supports Guildhall School alumni to create, launch and make a success of their businesses. The 12 month programme – run in partnership with Cause4 - includes access to coaching, business planning, marketing and sales, and fund raising training. Their first pitch day took place on 19 December at Milton Court, attended by School and Barbican senior staff who provided feedback on the business propositions. Training continues, alongside bespoke professional support from selected mentors, ahead of the entrepreneurs' pitch to angel investors in June. The experience and development of this first cohort will be used to inform research into the business plan for a sustainable creative entrepreneurs' hub.

Entrepreneurship and Enterprise (E&E) Supporting Innovation: In October a questionnaire was circulated to staff in order to benchmark the School's capacity for innovation. A number of open sessions were held for staff to discuss issues and opportunities raised by the survey. These sessions were attended by 25 members of staff across School departments and levels. We committed to using the information gathered to further develop and grow enterprise and entrepreneurship initiatives at the School, and are following up on key recommendations, including:

- Embedding Entrepreneurship & Enterprise policy in the School with the support of an E&E working group; establishing priorities and criteria for what might be supported as an innovation project at the Guildhall school
- Researching the feasibility of an innovation fund, open to all staff which will support both ideas generation and the selection and management process for project proposals
- Implementing or improving communications channels
- Undertaking research into innovation project ideas generated in the sessions

Barbican-Guildhall Business Training: In December Fidelity Foundation confirmed that we had been successful in our application for funding to support the development of a Barbican-Guildhall training offer. The funding (£33,500, bid for through Barbican Development) will go in part towards engaging a consultant to help us work up a marketable offer which is distinctive, high quality and aligned with our brand values.

Summer Schools: The 2014 short course and summer schools' brochure has been published, which lists more than 20 options across Music, Drama, Technical Theatre and Wellbeing. The programme is anticipated to perform well, with over 40 bookings already made since the courses went live at the end of December.

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