

Committee:	Date:
Board of Governors of the Guildhall School of Music & Drama	22 September 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 • Student Recruitment • Student Satisfaction Surveys • Milton Court • Offsite Activities • Board Awayday • Other Board Events <p>Recommendation: That the Board receives the report and notes its contents.</p>	

Main report

1 Awards and Prizes

Michael Petrov (Guildhall Artist Masters)

- Music Gold Medal Winner, May 2014;

Hannah Watson (Guildhall Artist Masters: Piano, year 2)

- 2014 Norah Sande Award, 2nd prize;

Marina Koka (Guildhall Artist Masters: Piano, year 1)

- 2014 Tunbridge Wells International Young Concert Artists Competition, winner;

Sophia Dee (BMus, year 3)

- Piano Section of the 2014 Tunbridge Wells International Young Concert Artists Competition, 3rd prize;

Mihai Ritivoiu (Guildhall Artist Masters: Piano, year 1)

- Piano Section of the 2014 Tunbridge Wells International Young Concert Artists Competition, 2nd prize;

Max Narula (BA in Technical Theatre Arts: Theatre Technology, year 3)

- Technical Theatre Gold Medal, July 2014;

Kate Philips (MA in Acting, year 3)

- Acting Gold Medal, July 2014;

Ed Sayer (MA in Acting, year 2)

- Josephine Hart Prize for Best Performance of a Poem by an Actor, July 2014.

Alumni and Staff

Alumni

Claire Presland (Guildhall Artist Masters in Vocal Training) was awarded the Chilcott Award by the Royal Philharmonic Society, June 2014.

Staff

Conferment of Title of Professor

- Julian Philips (Head of Composition)
- Eric Crees (professor, Wind, Brass and Percussion)
- John Kenny (professor, Wind, Brass and Percussion)

Jonathan Vaughan has been awarded a Senior Fellowship of the Higher Education Academy, June 2014.

Theresa Goble and Joy Farrall have both been made Fellows of the Higher Education Academy, June 2014.

The Principal has been appointed to the boards of Universities UK and the National Centre for Circus Arts.

The School has been shortlisted by the *Times Higher Education* Awards 2014 in the category 'Excellence and Innovation in the Arts'. The winners will be announced on 27 November.

2 Student Recruitment

At the time of writing, acceptances for 2014/15 in music are undergraduate +10, postgraduate -13, net -3. This is a considerably stronger position than at the same time last year, and enrolments are expected to be on target by the end of September. An oral update will be given at the meeting. Expected enrolments in drama are on target.

3 Student Satisfaction Surveys

Results have now been received from the National Student Survey (NSS) and our own Whole School Survey (WSS). The NSS surveys all final-year undergraduate students against a set of national criteria. The WSS surveys all students against criteria that are determined by the School.

In the NSS, overall satisfaction across the School rose from 81% in 2013 to 86% in 2014, with 100% scores in Acting and Strings. 95% of respondents agreed with the institution-specific contention that: ‘The Guildhall School’s aim is to prepare talented young performers and theatre technicians for careers in their respective professions. I am confident that the School has provided me with the tools to take up my chosen profession’.

Guildhall School of Music & Drama	2014	86
	2013	81
	Response Rate	80
BA (Hons) Acting	2014	100
	2013	100
	Response Rate	94
BA (Hons) Technical Theatre Arts	2014	86
	2013	87
	Response Rate	90
BMus	2014	83
	2013	74
	Response Rate	74
Strings	2014	100
	2013	71
	Response Rate	71
WBP	2014	96
	2013	92
	Response Rate	82

Table 1 – overall satisfaction scores and response rates

However, there were also significant increases in satisfaction scores across the HE sector as a whole, producing a national average of 86%, with marked improvements in the performance of some competitor institutions:

Sector-wide	Music	% Agree	80
		Response Rate	72
Guildhall School of Music & Drama	Music	% Agree	83
		Response Rate	74
Royal Academy of Music	Music	% Agree	89
		Response Rate	64
Royal College of Music	Music	% Agree	89
		Response Rate	75
Royal Conservatoire of Scotland	Music	% Agree	83
		Response Rate	63
Royal Northern College of Music	Music	% Agree	77
		Response Rate	84
Royal Welsh College of Music and Drama	Music	% Agree	79
		Response Rate	79
Trinity Laban Conservatoire of Music and Dance	Music	% Agree	79
		Response Rate	64

Table 2 – satisfaction scores in music (selected comparators)

Sector-wide	Drama	% Agree	83
		Response Rate	76
Conservatoire for Dance and Drama	Drama	% Agree	97
		Response Rate	88
Guildhall School of Music & Drama	Drama	% Agree	91
		Response Rate	92
Liverpool Institute for Performing Arts	Drama	% Agree	83
		Response Rate	84
Rose Bruford College	Drama	% Agree	92
		Response Rate	77
Royal Central School of Speech and Drama	Drama	% Agree	81
		Response Rate	81
Royal Conservatoire of Scotland	Drama	% Agree	90
		Response Rate	92
Royal Welsh College of Music and Drama	Drama	% Agree	94
		Response Rate	88

Table 3 – satisfaction scores in drama (acting and TTA, selected comparators)

Overall satisfaction scores in the Whole-School Survey were as follows:

	Agree % 2014 (2013)	Agree % 2014 (2013)	Agree % 2014 (2013)	Agree % 2014 (2013)	Overall
BMus	1 54 respondents 90.7 (89.4)	2 43 respondents ↓ 83.7 (93.3)	3 35 respondents 80 (83)	4 42 respondents ↑ 92.9 (86.8)	84.5 (88)
BA/MA Acting	1 23 respondents 100 (100)	2 23 respondents 100 (100)	3 9 respondents 100 (100)		100 (100)
Technical Theatre	1 28 respondents 100 (100)	2 16 respondents ↓ 68.8 (87.5)	3 19 respondents ↓ 84.2 (90)		87.3 (92.7)
Guildhall Artist	Grad. Cert 11 respondents ↑ 100 (92.3)	Part 1 63 respondents 95.2 (91.4)	Part 2 22 respondents 95.5 (100)		95.8 (92.2)
Music Therapy	1 7 respondents 100 (100)	2 5 respondents 80 (100)			92.3 (91.7)

Table 4 – satisfaction scores from the Whole School Survey (WSS)

During September and October, these results and the free text comments that accompany them will be considered for incorporation into annual programme evaluations (APEs) by departmental teams, programme boards, Operations Board and the Teaching and Learning Board.

Free text comments were frequently extremely positive but also contained growing evidence that students are becoming more demanding about the level of support they receive from both academic and non-academic staff, especially in respect of accommodation and facilities.

4 Milton Court

Clive Russell, Director of Strategic Projects, has supplied the following update on progress:

As at 27 August 2014, 11 snags remained of the 6,098 that were formally identified at Practical Completion. Some of these relate to the final remedial works to the polished plaster panels in the atrium, the work for which is in hand. Regarding the remainder, Sir Robert McAlpine (SRM) are of the opinion that the remedies may make matters

worse than the original snags. A meeting is to be convened shortly between the School, Heron, SRM and the architects to review these items and to agree the way forward.

Defects discovered post completion are also reducing rapidly. The two most troublesome continue to be the heat in the fly tower and the leaking pavement lights.

Fly Tower

The 'structural cooling' solution previously reported has been implemented but has failed to solve the problem. Under test conditions, the core temperature of the fly tower did not reduce sufficiently to enable the heat generated by the production lighting to be absorbed without exceeding 28°C, which is the maximum recommended temperature at which the heat-sensitive automation equipment has been designed to operate. However against expectations, space has now been identified in the fly tower to install fan coil units directly above the automation control cabinets. This will allow cold air to be continuously passed directly over the heat-sensitive equipment when in use. This should be a far more reliable solution. The available space is tight, but it is sufficient.

Detailed design for this solution is complete, which includes proposals agreed by Arup Acoustics for the attenuation of noise generated by the new fan coil units. A full-scale trial is to be carried out on one cabinet to make sure that all aspects of the design are correct, but there is a good level of confidence that this solution will work. Indicative plans have been drawn up by the School to enable the theatre to continue in use whilst the works are taking place, which are currently estimated to take approximately two to three weeks, although the flying equipment would be out of action throughout this period.

This solution is likely to be considerably more expensive than the 'structural cooling' proposal, and it is grey area whether the cost should fall to Heron or to the City. The Chamberlain is fully aware of the situation and is prepared for the possibility that some of the costs might fall to the City.

Pavement leaks

The Highways Section of the Department of the Built Environment recommended that all the joints surrounding the pavement lights should be raked out and re-sealed with fresh bitumen. This solution has been implemented, at the City's expense, and initially it appeared that the leaks had reduced. However the very heavy rain during the August Bank Holiday weekend proved that the work has in fact done very little to improve the situation. Detailed monitoring and photographing of all the leaking areas is taking place, and an on-site meeting is to be held in early September between the

School, Highways, City Surveyors and Barbican Estates to try to identify an effective solution.

A significant aspect of the problem has already been identified, in that it is now clear that a larger than expected proportion of the water ingress is happening via one of the expansion joints coming down from the Barbican highwalk. This is a well-known problem throughout the Barbican Estate and is much more troublesome to eradicate. The meeting mentioned above will need to consider what can be done. One possible solution is to accept that the expansion joint will always leak, and deal with it by concealing the joint and draining the water away internally.

Again the Chamberlain is fully aware of the situation and of the likelihood that further costs will fall to the City.

Formal monitoring of all outstanding snags and defects continues to take 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.

5 Offsite Activities

Norwich and Taunton

The Director of CYM, Steve Dagg, has supplied the following notes on progress:

Norfolk CYM (NCYM)

- Second year of provision starts on September 20th 2014
- Current roll increased beyond 100 students
- Day has had to be extended in to the afternoon to accommodate new activity
- New dedicated administrator been appointed by Music Service
- Intermediate County Orchestra has moved from sessional provision to weekly Saturdays at NCYM
This will raise standards and increase ensemble diversity in the Centre as well as increasing numbers further
- Individual lessons have started and continue to grow by demand. We agreed not to poach from existing provision, so this is consumer led
- NCYM Ensembles exist in strings, woodwind, brass, guitar, percussion, samba – also improvisation group (jazz), musicianship training, all ability singing and auditioned chamber choir
- Brass teaching starting (after difficulties last year with local brass teachers have been resolved)
- Performance opportunities increased over the course of last year – Assembly Rooms, Norwich Philharmonic as well as public concerts at City of Norwich School (CNS)
- Visits to CNS and NCYM by GSMD ensembles currently being planned with Director of Music and Head of Chamber Music
- Peter Ash visited last term to give conducting seminar to tutors at NCYM and other local musical directors in the Music Service

- Composer in residence (school and NCYM): last year's pilot now to be further developed with the project being integrated into a Guildhall School student portfolio from September under the guidance of Head of Composition and alumnus John-Paul Bowman
- Extra visits by SD and students planned for school open day (first term) and careers fair (second term)
- Esmée Fairbairn £15k now set up as pump priming for new bursary scheme

Hestercombe CYM

- New Head of centre Rachael Parvin appointed in succession to Tom Yardley who has accepted a lectureship at King's College London
- About to start first full academic year on September 20th
- Roll now increased to 50 and expected to rise again to 60+ in the first term
- Head of Centre office and IT all installed
- Teaching accommodation agreed – but expansion will require more accommodation.
- Ensembles in strings, woodwind, brass, guitar – singing, aural perception and history/composition classes.
- Individual lessons started with just piano – but now growing as in the Norfolk model i.e. consumer led.
- Budgeted rent reduced by agreement with landlord while Centre becomes established. 2014/15 £16k, 2015/16 budgeted level of £20k
- Currently running at a controlled deficit which will move to balance and surplus with increased student roll.
- Somerset Music Education HUB paid out bursary funds as agreed in 2013-14
- HUB funding for 2014-15 secured at £25k for bursary support

New ventures

We have had new approaches and interest from various directions, including the Purcell School, Henry Box School, Ormiston Academies Trust, Saffron Hall, and other potential partners in Bristol and Leicester.

Fontainebleau

This summer, for the first time, the School mounted a four-week opera summer school in Fontainebleau, France. The intention was to trial a model similar to that developed in San Miniato, Italy, to assist the development of acting students about to enter their final year.

The 2014 opera summer school involved two cohorts of 9 singers, 2 répétiteurs and 2 stage managers each working for two weeks with the Head of Opera, Dominic Wheeler, a director, composer, producer, choreographer and two language coaches. The intensive training sessions were held in a large ballroom attached to the municipal theatre.

Each two-week block included an evening performance of cabaret songs and one evening performance of traditional opera scenes (including new work by the resident composer) and a Saturday morning matinee.

The trial was generally considered to have been a great success, both in terms of the professional development of the student participants and the high degree of interest and support from the local community and the Mairie. Considerable operational challenges were met with good will both locally and in by the School's administrative staff.

A comprehensive wash-up will be held during September to assess the costs, benefits and affordability of repeating the project in 2015.

General

As the reputation and profile of the School improves, more and more invitations are being received to engage with other entities in this country and abroad, at both under-18 and senior conservatoire levels. The School has commissioned a short survey of the range of international activity currently under way and the senior management team will be formulating an outline international strategy for discussion at the forthcoming awayday (see below).

6 Board Awayday

The Board Awayday will be held on Wednesday 29 October at 22 Mansfield St, W1G 9 NR, the home of Bob and Elisabeth Boas. Bob is a trustee of the Guildhall School Development Fund, a former trustee of the Guildhall School Trust and an honorary fellow.

The outline timetable for the day is as follows:

10.00 Arrival and coffee

10.30 Welcome and overview (Principal)

11.00 International Strategy (led by Professor Helena Gaunt)

1.00 Lunch

2.00 Fundraising Strategy (led by Michael Hoffman and Dr Duncan Barker)

4.00 Round up, tea coffee and cake

Other Board Events

Graduation will take place on Friday 31 October in the presence of Alderman Nick Anstee. Invitations and directions will be issued by the School in due course.

The Board's annual dinner will be held at Apothecaries' Hall on Tuesday 9 December. Invitations will be issued by the Remembrancer in due course. It is expected that at least some of this year's fellows and honorary fellows will be presented on this occasion.

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