

BRITTENPEARS  
ARTS

2020-2021



# Annual Review

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# Introduction

This year has been like no other, the world turned upside down and Britten Pears Arts was forced to examine and question all aspects of the organisation and consider what it was able to achieve during the period. The Annual Review shows that we did not shy away from the task, turning much of our work online, re-opening to the public as soon as permitted and becoming one of the first organisations in the country to stage, in a covid safe environment, live performances.

This turbulent period showed, more than ever, how important the arts are for peoples' wellbeing, particularly their mental health during the trauma of the pandemic. Being able to bring some solace and distraction to the public was essential. None of this could have been achieved without the incredible support of the Arts Council England which was key. As a National Portfolio Organisation their regular support is essential but the Cultural Recovery Fund grants, with the support of the DCMS, were integral during the year.

On behalf of the Board of Trustees we would like to extend thanks to all our members, Individuals, Trusts and Foundations and Corporate supporters for all that you do to help us. In addition, this year we are particularly grateful to those who also converted their ticket purchases for the Aldeburgh Festival and other performances into donations. We received generous legacies during the year and are extremely grateful to have been remembered.

With your continued support, we know we can look forward to the future with determination and confidence.

**Sir Simon Robey, Sir Vernon Ellis, Co-Chairs,**  
Britten Pears Arts





# Performances & Public Engagement

For the first time in its history the Aldeburgh Festival had to be cancelled. Nonetheless, in June, at the same time as the festival should have been held, BBC Radio 3 broadcast a week of archive festival performances. These included “A Midsummer Night’s Dream” from 2017 and Olly Knussen’s final concert in 2018. BBC Four showed “Britten on Camera” on what would have been the opening night and screened Grimes on the Beach on what would have been the last night, both of which were then available on iPlayer. We also made a video of “Les Illuminations” from the 2016 Festival available online. Various Festival related articles were published online and we developed a festival memory project, and an ‘On This Day’ project much increased audience engagement.

After a few false starts, we finally opened our post lockdown concerts on 21 August 2020 with the Chineke! Ensemble. Through careful planning and stringent covid measures we were fortunate enough to continue weekend performances through until the second lockdown in November 2020. We were able to offer concerts to some of the artists we were forced to postpone from the Aldeburgh Festival and Snape Proms. We programmed a cross section on genres from Kathryn Tickell and Joe Stilgoe to Sheku Kanneh-Mason and Jess Gillam, to name a few. Tasmin Little gave her farewell concert, originally scheduled for earlier in the year and English Touring Opera gave a weekend of staged concert performances. Amazingly we managed to re-start performances briefly in December including a set of concerts by Nicola Benedetti and a weekend of festive Christmas fun including the King’s Singers, The Swingle Singers, Alex Mendham and his Orchestra, The Solus Trumpet Ensemble and the Chamber Choir of London singing Britten’s “Ceremony of Carols”.

Roderick Williams and  
Gary Matthewman perform  
Wintereisse at Snape Maltings  
Concert Hall

In lieu of public activity and engagement we developed online and digital interaction. 'The Britten Opus Number' project on Twitter was a daily 2-minute film discussing one of Britten's major works, chosen at random. Each tweet was amplified by archival and film content, and linked to a recording of the piece. This ran from April-August, shortly afterwards we ran a 'Britten World Cup' based on the opus number project, culminating in the 'final' on Britten's birthday on 22 November. We launched 'A Year in Music' on Twitter, exploring significant works in a given year over 5 decades. For LGBTQ+ History Month in February, we created extensive online content on the theme of 'Mind, Body, Spirit', including several articles on Britten and Pears' life together.

From March onwards, the 'From the Red House' podcast was able to be created remotely. Over the period, this included conversations with writers (Oliver Soden, Oliver Craske, and Stephen Johnson), performers (Reverend Richard Coles, Matthew Rose, Juliet Fraser, Sean Shibe, Anna Lapwood, and Sarah Gabriel), musicologists (Dr Anna Maria Barry, Katy Hamilton, Imani Mosely, Natasha Loges and Justin Vickers) and composers (Russell Hepplewhite and Errollyn Wallen).



Soprano Elizabeth Llewellyn  
and pianist Simon Lepper  
performing at Snape Maltings  
Concert Hall





Above: The first music performance after the initial lockdown

Right: Julia Bullock performs Britten's Les Illuminations at Snape Maltings Concert Hall







# Equality, Diversity & Inclusion

Britten Pears Arts has published its Equality, Diversity and Inclusion Statement and Action Plan. This work is embedded across the organisation with leadership driven by the Equality, Diversity and Inclusion working group that meets regularly, the Executive Director and a board trustee champion. We aim to continue developing accessibility and diversity in all areas, whether it be our staff, volunteers, audiences, customers, performers or participants. It is our mission to make new voices heard within the organisation, including at board level. To this end we have developed a clear programme of targets and actions, undertaken training, listened to the voices of those with protected characteristics and taken the particular challenges of our region into account.

The programme presented on our various stages continues to represent an extremely wide range of genres and styles delivered by a diverse group of musicians and performers. We have used new recruitment methods to aim to diversify our workforce. We are an equal opportunities employer and have appropriate policies in place. Partners we have worked with include Suffolk Refugee Support, Diversity Dashboard, Inc Arts and Black Lives in Music. In addition, we offer first interviews online, offer to host and help with travel costs for interviews in person. We are also working to improve access to the site. Work will continue to ensure we build on this as we seek to try and overcome the barriers of our geographical limitations, its demographic as well as our remote location.



A photograph of a garden with a large purple flower in the foreground and a brick building in the background. The text 'The Red House' is overlaid in white at the bottom left.

# The Red House

The Red House was eventually able to open its doors to the public in July, with opening days and times reduced, and various safety measures put in place. We introduced pre-booked timed admission per bubble which had to be booked in advance. Visitors were encouraged to follow a one-way route, and we offered an audio guide for the whole site that could be accessed on smartphones.

The Garden Manager was able to work onsite throughout most of the lockdown and established a volunteer team of furloughed staff, local volunteers and residents, who were able to work safely and distanced in the garden. We were able to offer the garden to Aldeburgh residents as a recreation space for their daily walks.

Our usual roster of events was put on hold, but we took part in Heritage Open Days over two consecutive September weekends. We welcomed over 750 visitors. They enjoyed live music in the garden, children's activities, a garden audio guide, an archive display, and artists led 'Art in the Garden' sessions.

The Red House remained open until the end of October, and then small individual tours were planned for November, but these had to be cancelled due to the second lockdown. For the remainder of the period, various site improvements were implemented. These included reconfiguring the reception area into a ticket office and shop, installing a 'pop-up' garden café, reinstating a mural from the art collection, and relocating Georg Ehrlich's Roebuck sculpture to the orchard.



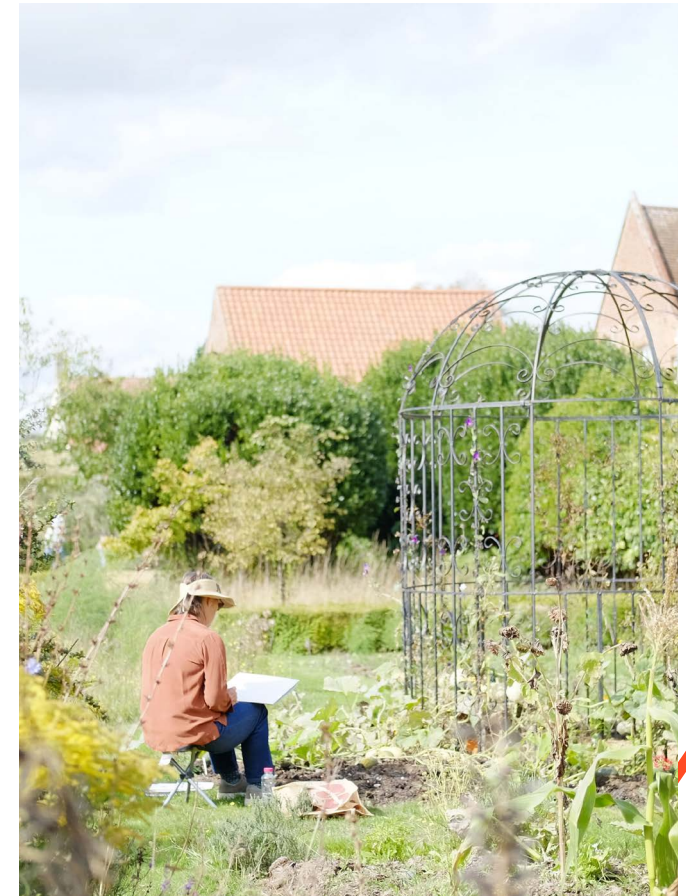


Above: An outdoor concert on Heritage Open Day

New shop at The Red House, Aldeburgh



Art in the Kitchen Garden at The Red House, Aldeburgh







# Community Work

The onset of the pandemic saw communities facing huge challenges, and where possible we found new ways to work with those we support, through online activities which had previously relied on face-to-face sessions and delivery in groups.

Throughout the lockdown period we continued offering our popular online sessions to primary schools, giving teachers some relief from delivering online and engaging young people with The Red House collection. Two new Friday Afternoons songs were launched in virtual choir form by London Youth Choirs. Over 8500 resources were downloaded from the Friday Afternoons website across the year, mostly by choir leaders and teachers who were running online choirs.

It was not possible to go to HMP Warren Hill in person, so we contributed to activity packs for residents to do in their cells, and produced a series of videos in partnership with WayoutTV, a TV channel broadcast directly to the rooms of residents in 64 prisons across the country.

In the summer months we managed to make music in-person with families and young people. The majority of the year, however, was spent meeting online to write songs with Group A inspired by their hometowns, or engaging families with Mini Music Makers online.

Our festive Tea Dance for the first time became virtual. The event brought joy and connection to over 600 people through music and dance via online Zoom events, and hampers with DVDs sent out to Care Homes across Suffolk and nationally. We received good feedback.

*“Times are very hard at the moment with residents not being able to see family or go out at all. So morale is very low at times. Having your tea dance to look forward was a uplift even before the day arrived.”*

**Activity Co-ordinator, care home, Leiston, Suffolk**

*“We video some of the residents and sent them to their families, one replied saying they were brought to tears watching their mum, tapping her feet and moving around in chair, looking so happy.”*

**Activities Manager, care home, Suffolk**

*“I loved the chair based waltz. Just wonderful. You’re the other end of the country to us, so we’d never be able to see you in person but by doing this virtually you have opened a whole new world (old time world) for our Residents. Thank you from the bottom of my heart for your creativity and kindness.”*

**Manager, care home, Scotland**





The first ever Digital Tea Dance, broadcasting from the Britten Studio at Snape Maltings



# Artist Development

## Aldeburgh Young Musicians

Part of the national network of Centres for Advanced Training, Aldeburgh Young Musicians (AYM) facilitates the musical development of over 50 enthusiastic young people. Between April 2020 and March 2021, as a result of the pandemic, no usual provision could be delivered in a live format, however AYM were able to provide seven substantial courses online to 50 young people aged 12-19. Course subjects covered a diverse range of musical styles and approaches, including classical chamber music, Romani and folk music with group ZRI and orchestral session music. Each five-day course concluded with a 'sharing session', where AYM's would perform what they had been working on to their peers and parents/guardians. The AYM Mentoring Scheme continued without disruption, where alumni delivered nine sessions per year to a number of students, many of whom are intending on studying music at higher education. Although this year presented a number of challenges, students flourished under the guidance of our experienced artists and were left enthused and eager to resume live provision.

Letty Stott performing as part of Festival of New 2020 at Snape Maltings

## Britten Pears Young Artist Programme

Britten Pears Young Artist Programme was severely affected by the initial lockdowns and covid restrictions. We cancelled all vocal, orchestra and chamber courses and concerts originally scheduled for 2020 - 2021 as the programme had been focused on bringing together large groups of international artists together at Snape Maltings and that wasn't possible. However, we delivered a course focussing on experimental composition online.

We used the period to review our role in supporting young artists as we come out of this challenging period. Ahead of the 50th Anniversary of the programme in 2022, we have redesigned the programme for 2021 - 2022 to work with a cohort of Britten Pears Young Artists, comprising singers, pianists, chamber ensembles and composers, who will benefit from a comprehensive and world-class artist development offer over a period of 12 months. In this new model of working, we want to provide the freedom, time and space for artists to explore the big questions about what it means to be a musician: to examine their role, voice and mission in this industry – and how they can shape it, while also laying the foundations for a successful and sustainable career.



## Snape Residencies and Creative Retreats

We postponed all Residencies affected by lockdowns and restrictions. Having programmed September's Festival of New just before the pandemic started, we spoke to all 13 of the artists leading projects about digital options. Six of them wanted to think about their projects differently, and were able to come to site when restrictions relaxed slightly in September, to have their Residency and to work with a creative filmmaker to design outcomes to be presented in a digital Festival. In February 2021 we presented the Festival of New online, sharing those creative films, plus insights into the other programmed, postponed projects, along with Q&As with the artists, hosted by Zakia Sewell. We also hosted an artist-led panel discussion for artists and industry colleagues. The online Festival reached over 2000 people, and this reach, along with the benefits of presenting new work digitally, has encouraged us to consider a future for hybrid Festivals of New.

The Wild Plum Arts, Made At The Red House residency took place throughout August with 15 composers/creatives taking part. Participants worked individually during the day on various projects ranging from preparing scores for recordings, a new commission for

Tete a Tete, and writing miniatures for the santoor. In the evening they gathered and ate together, socially distanced and outdoors, where they could compare notes, share ideas and form a supportive community network. The residency received incredible feedback and unanimously supportive comments.

*"Last week was special in many ways but chiefly in that it was a moment to plug back into the creative mains and to re-affirm my dog-eared faith that creativity will see us all through no matter what happens next."*

### Participant, Made at the Red House, Wild Plum Arts

Creative Retreats re-started in July, with alterations to the schedule ensuring 72 hours between residents. Attendees included three composers from the National Youth Choir of Great Britain's composer scholarship, a two-week residency by sculptor Hannah Honeywill, in collaboration with the Royal Society of Sculptors, and singer-songwriter Maz O'Connor.



Hannah Honeywill at The Red House, Aldeburgh as part of a creative retreat



Dom Bouffard performing in the derelict buildings, Snape Maltings, as part of Festival of New 2020

Thick & Tight performing in the Britten Studio, Snape Maltings, as part of Festival of New 2020







# Creative Health

Music and the Arts are proven to be able to impact people's lives positively, and more and more research and work is undertaken nationally to support the link between the Arts and Health & Wellbeing. This area has continued to play an important part of our organisational make-up, now embedded across the departments of the Music Programme, and we continue to play a nationally leading role. As a convener of innovative ideas and shared thinking, Britten Pears Arts supports cross-sector experts to explore their areas of expertise collaboratively. Additionally, we run projects that directly impact on people regionally and nationally.

Naturally, due to the pandemic, much of the Arts, Health and Wellbeing programme reduced, but we trialled various models of moving activity to a digital sphere, e.g. we ran an online ThinkTank on Young People, Digital Music Making and Mental Health and a virtual MOT programme for artists working in challenging circumstances. The MOT programme was shortlisted for a Culture Health & Wellbeing Award in November 2020. Our previous ThinkTanks continued to have resonance and impact, exemplified by the launch of the Singing For Health Network: an idea formed at our 2019 Singing on Prescription ThinkTank. We supported Sing to Beat Parkinson's in the development stages of technology to support people living with Parkinson's through singing. This was contributed to by our East Suffolk Skylarks singing group for people with Parkinson's.

Our Enquiry Residency programme this year supported composer Hannah Conway and Sound Voice (with a performance planned in Festival of New 2021) as well as librettist Finn Beames, whom we are supporting in his research around a project for people living with Aphasia – a collaboration that has grown out of our membership of enoa: European Network of Opera Academies.

Alongside the activity delivered, we continued to have a role in the Culture Health & Wellbeing Alliance, the APPG on Arts, Health and Wellbeing, and are collaborating with the Cambridge Institute for Music Therapy Research, which we will build on in 2021 - 2022.

*"The reflection process was incredibly useful and helped me get some perspective on my work, and on my own personal development during lockdown. It really gave me the ability to look objectively at what has happened, how I've reacted and what necessary changes have had to be made to accommodate the world we are currently living in."*

**Participant, MOT for artists working in challenging circumstances**

*"What did I learn? That everyone has their own unique voice that is to be listened to and not intimidated by."*

**Participant, MOT for artists working in challenging circumstances**





# Britten Pears Archive

New methods of presenting our holdings dominated this year's activities. To replace the cancelled Aldeburgh Festival the new Britten Pears Arts drew heavily on the archive to maintain a strong social media presence documenting past years' events. The team also helped to set up the Festival Memories project, providing data that mingled on a timeline with memories submitted online by Festival-goers. These memories will form part of the archive. We continued to tell audiences about our holdings, using new remote methods. An article in the Guardian's Great British Art Tour series brought Maxwell Armfield's double portrait in the Red House entrance to a wide audience. Staff members contributed to podcasts including a podcast on Imogen Holst in Electric Voice Theatre's Minerva Scientifica project, and a keynote speech on Britten at an international music history conference and a talk on the Red House for Norfolk Archives as part of our participation in the Unlocking Our Sound Heritage project. Weekly Archive Treasures articles explored the stories behind

items in the collection: 30 were written during 2020 - 2021. Use of our remote enquiry service jumped by 10% but our target speed of response was maintained, the majority of queries being answered within five days.

New material came to the archive despite lockdowns: the most significant acquisition was the papers of soprano Heather Harper. In cataloguing news, the papers of director Basil Coleman were described and added to the online catalogue, and several hundred new descriptions of Red House objects were added to the database.





# Art & Exhibitions

With the difficulty of hosting private views, most art shows were postponed. However, a highlight of 2020 - 2021 was the reimagining of Paul Benney's planned Aldeburgh Festival exhibition. Originally intended to be shown in one of the derelict buildings in June, Benney's Night Paintings were taken outdoors in December and projected onto the sides of buildings across the site, and set to music by SALLIS, a music collective that includes Nitin Sawhney. More than 1000 people experienced the work over three nights, walking freely around the pedestrianised site.

Concert Hall Gallery exhibitions (Sudbourne Printmakers, Annabel Gault) were postponed, so the space was instead used as a satellite for the commercial Maltings Gallery. With our three café operations consolidated into one, daytime footfall through the Concert Hall Gallery was significantly increased, leading to excellent sales of work by Sara Johnson, Honor Surie and Maggi Hambling.

# Financial Summary

This Financial Summary is for the year ending 31.03.21 and is for the Britten Pears Arts charity only.

During this exceptional time we relied on the Arts Council in an unprecedented manner. In a normal year as a National Portfolio Organisation, the Arts Council support would usually represent around 25% of our total income. However in this year, including the Cultural Recovery Fund grants from the DCMS, this vital support covered just over 60% of our income.

We are indebted to many generous individuals, trusts and foundations, and businesses for their important support. This has been particularly encouraging given that there were far fewer concerts to attend. Despite this, many ticket buyers were incredibly understanding and kindly transferred purchases into donations instead of requesting refunds. In addition, we gratefully acknowledge significant legacies we have received during the year. Details of these and all other supporters can be found in the following pages.



<b>Total Income</b>	<b>£3.9m</b>	
Arts Council England	£2.4m	61.5%
Other Philanthropy	£1m	25.6%
Ticket Sales	£0.1m	2.6%
Trading	£0.1m	2.6%
Other Earned Income	£0.2m	5.1%
Other Public Funding	£0.1m	2.6%



<b>Total Expenditure</b>	<b>£3.9m</b>	
Artistic Activities	£2m	51.3%
Operational Support	£1.7m	43.6%
Fundraising	£0.2m	5.1%



# Support and Thank you

We wish to acknowledge the following individuals, businesses and grant making organisations whose generosity makes our broad scope of work possible. Less than 20% of our costs are covered by ticket sales, so the majority of the activity happening across our varied programme - at both our sites and within schools, prisons, care homes and more - can only take place thanks to the generosity of those who support our work.

Arts Society East Suffolk	H Steven & PE Wood Charitable Trust	Paul Hamlyn Foundation
The Barbara Whatmore Charitable Trust	The Haskel Family Foundation	PRS Foundation
The Boltini Trust	Help Musicians UK	The Rainbow Dickinson Trust
The Boris Karloff Charitable Foundation	Historic England	The RVW Trust
Chapman Charitable Trust	The Holst Foundation	The Sackler Trust
Doric Charitable Trust	J P Getty Jr General Charitable Trust	The Scarfe Charitable Trust
The D'Oyly Carte Charitable Trust	John Ellerman Foundation	The Scops Arts Trust
Elizabeth Harwood Memorial Trust	The Leche Trust	Sorkin Family Charitable Trust
Esmée Fairbairn Foundation	The Leverhulme Trust	Suffolk Museums
Garfield Weston Foundation	The Limbourne Trust	Youth Music
	Nichol-Young Foundation	

Aldeburgh Fish & Chips

Criterion Icecream

Fishers Gin

Gotelee Solicitors

O&C Butcher

Suffolk Secrets

Trinity College London

Waitrose Saxmundham

Rodney & Gail Baker-Bates

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John & Lindi Carrington

Charles & Angela Chadwyck-Healey

Hamish & Sophie Forsyth

Simon Freakley

Nick & Fiona Green

Matthew Greenburgh & Helen Payne

Andre & Rosalie Hoffmann

Michael & Patty Hopkins

Barry Ife

Simon & Chris Ive

William & Miranda Kendall

Tim & Lizzie-Boo Llewellyn

Peter & Veronica Lofthouse

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David Robbie & Fred Goetzen

Simon Robey

Victoria Robey

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The Daunt Family

Robert & Patricia Swannell

Alan Swerdlow & Jeremy Greenwood

Lindsay & Sarah Tomlinson

The Tregear Family

Chris Tooth, in memory of Waltheof Tooth

Simon Roberts & Laura Wade-Gery

John & Ann-Margaret Walton

Paul & Sybella Zisman

We would like to thank everyone who has donated to Britten Pears Arts, including our Friends and members, and those who wish to remain anonymous.

For more information on how to support our work visit [brittenpearsarts.org/support-us](http://brittenpearsarts.org/support-us)



Dave O'Higgins and  
Graham Harvey in The Tipi

## Memberships

Whether we are introducing schoolchildren to the magic of music, caring for our collections and our special places, or putting on our immensely popular tea dances, we work with people across generations and circumstances to discover the joy of heritage, creativity and culture.

As a thank you for their vital role in funding our work, our Friends and Members gain closer links to our programmes, become part of our story, and experience first-hand the impact their contribution makes.

To find out more about how to support our work via membership and experience Britten Pears Arts in a way that places you at the centre of the work we do, visit [brittenpearsarts.org/support-us/memberships](http://brittenpearsarts.org/support-us/memberships), or contact our Memberships Manager, Sarah James, on [joinus@brittenpearsarts.org](mailto:joinus@brittenpearsarts.org) or 01728 687131.

### Endowment Fund

Donations to the Aldeburgh Music Endowment Fund which still support our work today\*

**The Edward Boyle Memorial Trust**  
**The Chandos Memorial Trust**  
**The Richard Cave Trust**  
**The Basil Coleman Memorial Fund**  
**The Elmchurch Fund**  
**The John Lawrence Field Memorial Fund**  
**The Anthony Gishford Memorial Fund**  
**The James Haldane Lawrie Bursary**  
**The Paddie Hunt Trust**  
**Medd Bursary Fund**  
**The Peter Pfisterer Bursary**  
**The Sir Peter Pears Birthday Fund**  
**The Russell Goodwin Smith Bursary**  
**The Kate Turnell Fund together with the Catalyst Arts: Endowment Fund which includes The Cedar Trust Fund, The Mary Mackintosh Fund and The Viola Tunnard Fund.**

\*Please note the Endowment Fund closed in 2021

## Legacy

By remembering Britten Pears Arts in your Will, you will be helping to ensure that our world-class artistic programming can continue to delight, challenge and enthuse, and that our pioneering community programme can inspire people of all ages and backgrounds. Your support also helps us to protect our special sites and care for our world-class archive.

Remembering Britten Pears Arts in your Will provides essential long-term support to enable us to work with more people, especially young people and those in challenging circumstances. With your support via a legacy, we will be able to reach even more people.

**We warmly acknowledge and remember the following supporters who left us a gift in their Will.**

<b>Patricia Mary Austin</b>	<b>Mervyn Fromm</b>
<b>Derek &amp; Ann Barbanell</b>	<b>Shirley Martin</b>
<b>Valerie Chinchen</b>	<b>Patricia Nicholson</b>
<b>Bryan Clow</b>	<b>John Hamilton Rees</b>
<b>Geoffrey Alan Collens</b>	<b>Rita Thomson</b>
<b>Gladys Norah Corry</b>	<b>Mary Diana Walkley</b>
<b>Heather Muriel de Wend Barthelmas</b>	<b>Iain David Cameron Wharton</b>
	<b>Peter Rawson Whiteley</b>

If you would like to remember Britten Pears Arts in your Will, please get in touch via [legacy@brittenpearsarts.org](mailto:legacy@brittenpearsarts.org)



**[brittenpearsarts.org](http://brittenpearsarts.org)**

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