

**Bristol
Music
Trust**

Putting music at the heart of Bristol life

ANNUAL REVIEW 2017/18





COMPUTERWORLD

“Probably the best gig I’ve ever been to. It wasn’t so much a concert, more a full sensory experience. A very beautiful evening”

Audience member,
Kraftwerk 3-D,
Sat 17 Jun 2017

A YEAR OF MUSIC EXCELLENCE



Paving the way for our biggest transformation yet



As we work towards commencing a once-in-a-generation transformation at the Hall, I am excited for the future and very proud of how far we have come. The team are already planning some extraordinary events to reopen the building, and we can't wait to share our spectacular new spaces with you.

This year, as well as looking forward, we had a unique opportunity to look back over the history of Colston Hall and celebrate 150 years of music-making.

This kicked-off with a special celebration with Outlook Orchestra and Roots Manuva on the harbourside, and continued with celebrations around our birthday on 20 September 2017 that brought the music from our past to life with the help of friends like Limbic Cinema, Bristol Choral Society, Bournemouth Symphony Orchestra and the Ukulele Orchestra of Great Britain.

It was lovely to see our festivals develop this year, and great to collaborate with our friends at St George's on River Town, which included unforgettable performances from Mavis Staples, Ward Thomas, The Shires, Martha Wainwright and Yola Carter.

For me, the artistic highlight of 2017/18 came very early in the year with the Monteverdi trilogy performed under the baton of Sir John Eliot Gardiner. I felt very proud to stage the world premieres in Bristol and delighted that we were named The Guardian's classical event of 2017.

The next couple of years will look and feel very different to us and to our audiences, as the building is transformed into a world-class venue. However, Bristol Music Trust will never stop striving to share great music as widely as possible. We will be experimenting with new partnerships, presenting music in diverse venues across the city, and continuing to reach young music-makers from all backgrounds.

Louise Mitchell, Chief Executive

This has been my last full year as Chair of Bristol Music Trust - an honour and privilege since its inception in 2011. We have travelled a remarkable journey together since it was courageously established as a fully independent charity, and have achieved a position of local and national prominence.

Our education hub Bristol Plays Music (BPM) is now in its sixth academic year. Last year, we reached thousands of young people across 90% of Bristol schools. Put plainly, music improves our lives and those around us, and it's a thrill to think we are helping to create the musicians and audiences of the future.

We delivered an incredibly diverse range of music. Colston Hall staged an impressive 601 performances and welcomed over 290,000 people - how many standing ovations have I witnessed just this last year? Highlights for me include the BSO's stunning concert series under Kirill Karabits and of course the Anatomy of an Orchestra performed by The Paraorchestra and Friends, led by Charles Hazelwood.

We look forward to 2021 and beyond with enormous excitement and some trepidation. Our ambitious £48 million transformation project, in collaboration with Bristol City Council, will deliver a world-class concert hall ranking among the very best in the UK. It is of course not just a building, but a catalyst enabling the Trust to present an ever more ambitious musical showcase for the city.

I want to thank Louise Mitchell, the Trustees and every member of the Trust. With their dedication and hard work, we have brought to reality a vision first put forward in 2011. Without them, none of this would have been possible.

Henry Kenyon, Chair of Board of Trustees

MISSION AND VISION

- ▶ The Hall will continue to develop as a strong, confident, creative and artistically vibrant musical brand with a reputation for creative excellence and diversity.
- ▶ **By 2020** our innovative music education programme has pledged to make an impact on every single child in Bristol.
- ▶ Bristol Music Trust will continue to support young people's music-making through BPM. Our vision is to make Bristol the '**UK Capital of Young People's Music**'.
- ▶ We will continue to develop our organisational culture to be **creative, flexible, collaborative** and **professional**.
- ▶ We will continue to build creative partnerships with local, national and international artists and organisations, to **inspire** and **energise** our music and educational programmes.
- ▶ We will provide opportunities and inspiration for people from all backgrounds with a transformed building and a welcoming, **lively music centre for the city**.
- ▶ Bristol Music Trust will continue to be **financially secure** and **commercially astute**.



PHOTO: SHOTAWAY



“When these earliest of all music-theatre masterpieces are presented as intelligently and faithfully as this, the subsequent three and a half centuries of operatic history become almost irrelevant”

The Guardian on Monteverdi 450, its number one classical event of the year, Apr – May 2017

L'incoronazione di Poppea, Colston Hall, Mon 8 May 2017

COUNTING OUR ACHIEVEMENTS

601 performances

at Colston Hall (up 12% on 2016/17)

290,000 visited

audience members (up 9% on 2016/17)

£9.96m income

including £2.06m capital revenue

£7.2 million

gross ticket sales generated

70% of all funds

raised is spent on our charitable activities

21,449

total hours

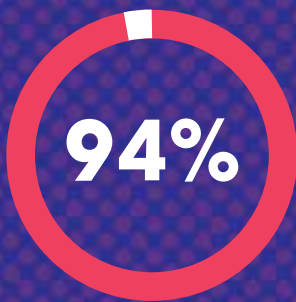
of regular music tuition delivered through Bristol Plays Music

Bristol Plays Music reached over 19,000 young people across 90% of Bristol Schools

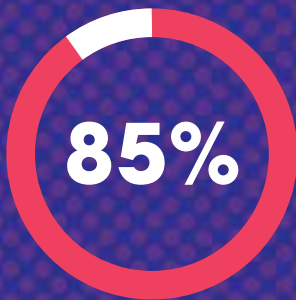


£42m of £48.8m

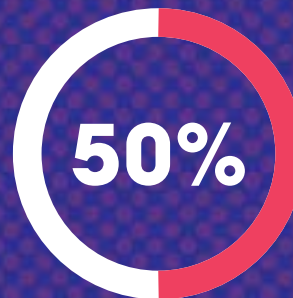
raised to transform the Hall



**customer
satisfaction
rating***



agree that
the Hall's
programme is
good or great
value for money



Investing in
culture – 50% of
our programme
are promotions
or co-promotions

58,400 

Twitter followers

29,112 

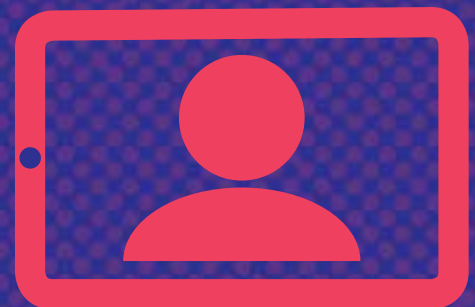
Facebook likes

89,787 

Enews subscribers

1,327

Access Register members



*INDUSTRY AVERAGE 77.9% UKCSI

ARTISTIC EXCELLENCE

“A concert hall should provide a stage for the many ways we express ourselves through music, and the breadth of our programme is testament to that belief. The stages at Colston Hall have always had a diverse range of acts tread the boards – never has this been more apparent than in our 150th anniversary year. We have celebrated political activists, orators, orchestras, rock heroes, jazz stars, school ensembles and even wrestlers. As we move closer to transforming the Hall into a home for music fit for the 21st century, it is a great inspiration to recognise the long history this venue has in bringing people together to experience amazing music in its many guises.”

Todd Wills, Artistic Director

The Flaming Lips,
Colston Hall,
13 August 2017

From classical concerts to folk, jazz, world and contemporary programmes, Colston Hall's artistic profile is recognised across the country. Alongside the big name tours that come to the Hall, we curate a unique programme of our own promotions and co-promotions that could not happen anywhere else. Inspirational, innovative and often risk-taking, Colston Hall has been the setting for some unforgettable moments in 2017/18.

We presented the UK premiere of the Monteverdi 450 series; a landmark, semi-staged presentation of Monteverdi's three surviving operas that marked the composer's 450th birthday. This critically-acclaimed project was the result of a partnership between Bristol Music Trust, Sir John Eliot Gardiner and his ensembles the English Baroque Soloists and the Monteverdi Choir. Voted The Guardian's No.1 classical event of 2017 the series showed off the huge versatility and wonderful acoustic of the Hall.

Contemporary film and orchestral performance came together in a special screening of Jonathan Glazer's *Under the Skin* with live score from the London Sinfonietta. This was followed by *Dear Esther* - a unique gaming experience and soundtrack by BAFTA award-winning composer Jessica Curry in early 2018.

Our renowned classical programme remains as dynamic and celebrated as ever. The successful 2016/17 season was rounded off with a sell-out performance by the Moscow Philharmonic Orchestra, conducted by Yuri Simonov with Freddy Kempf as soloist. The new season opened with our key partners, the Bournemouth Symphony Orchestra, and clarinettist Andreas Ottensamer, followed by The St Petersburg Symphony Orchestra and a rousing night of Tchaikovsky and Rachmaninov. This year also included the Colston Hall debut of the Academy of St Martin in the Fields orchestra, and welcomed back the mighty Czech Philharmonic who performed to a sell-out audience.

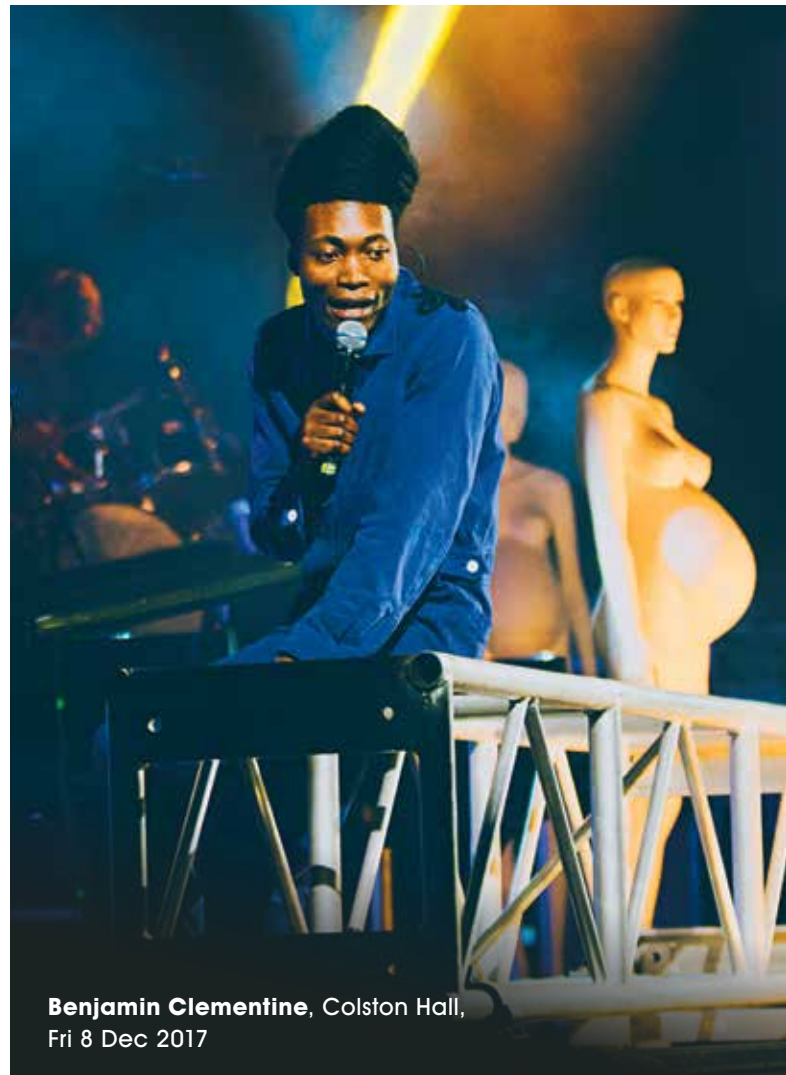
Other Colston Hall promotions in the main auditorium have included Transatlantic Sessions, Al Stewart, Benjamin Clementine, Holy Holy's celebration of David Bowie, The Flaming Lips, Magnetic Fields, Kiasmos, Penguin Café Orchestra and Nils Frahm.

In The Lantern, we have continued to curate an eclectic and exciting programme, featuring artists from across the world and around the corner. Highlights included Flamingods, Mt. Wolf, Thurston Moore, Elephant Sessions, Hollie McNish, Kaitlyn Aurelia Smith, Lankum, Forest Swords, Portico Quartet, Justin Currie, LIARS, Broken Brass Ensemble and Kamaal

Williams. Over December and January, we worked in partnership with Bristol Old Vic to bring their magical young person's Christmas show *Snow Globe*, devised by Kid Carpet, to The Lantern.

Colston Hall is able to invest in bringing music from around the world to our spaces including JUNUN – the project of Israeli composer Shye Ben Tzur – Indian singer and songwriter Raghu Dixit, Hang player Manu Delago, Afro Celt Soundsystem, a collaborative project from Cuban Omar Sosa and Senegalese Seckou Keita and working with Making Tracks to present acts such as the Albanian Saze Project.

Beyond our two stages, the Colston Hall foyer hosted a programme of free performances throughout the year by up-and-coming local talent. During the summer, our sun-drenched terrace became a popular spot for DJ sets during the annual Terrace Sessions.



Benjamin Clementine, Colston Hall,
Fri 8 Dec 2017

BRISTOL'S HOME FOR BIG NAMES



Robert Plant, Colston Hall,
Fri 17 Nov 2017



Michael Kiwanuka,
Colston Hall, Wed 3 May 2017

Our strong relationships with major, national promoters remain key to our ongoing success. Beyond our own promotions in 2017/18, we welcomed a range of high-profile touring concerts to the main stage.

These included Kraftwerk, The Pretenders, Paul Weller, Van Morrison, Robert Plant, Goldie, Bananarama, Michael Kiwanuka, The Kooks, Imelda May, Steve Winwood, Gary Numan, London Grammar, Jools Holland and The Divine Comedy.

2017/18 was a particularly strong year for touring comedy and saw Ricky Gervais, Michael McIntyre, Russell Brand, Rob Brydon, Greg Davies, David Sedaris, Stewart Lee, Katherine Ryan, Sarah Millican, Jimmy Carr, Simon Amstell and Jon Richardson take to the main stage. We also welcomed a rare appearance from French and Saunders as part of the much-loved Slapstick Festival.

Hoo Ha Festival,
Colston Hall,
August 2017

Colston Hall staged six major festivals over the last year. These projects allowed us to reach new audiences, develop new partnerships and embed ourselves in the ever-changing ecology of Bristol's festival culture.

- ▶ **Now in its third year**, our international Americana weekend River Town featured performances from Nick Lowe, Paul Carrick and Andy Fairweather Low, Mavis Staples, Ward Thomas, The Shires, Martha Wainwright, Angeleena Presley, Jim Lauderdale and My Darling Clementine.
- ▶ **Hoo Ha Festival** — our annual children's celebration has become a firm fixture in the summer holiday calendar. Highlights this year included Dick and Dom, Dino School, Revolting Rhymes Live, Mischief and Mysteries in Moomin Valley, and a host of free daytime activities in the foyer space.
- ▶ **Erased Tapes is Ten** celebrated the tenth anniversary of the influential record label, a dual-city event between Bristol and London, with performances by Kiasmos, Rival Consoles, Penguin Cafe Orchestra, Lubomyr Melnyk, Allred and Broderick and Douglas Dare.
- ▶ In October, we were a hub for the boundary-defying **Simple Things Festival** and hosted performances from Lefffield, Wild Beasts, Daphni, Clark, Juan Atkins, Omar Souleyman, Dekmantel Soundsystem and London Astrobeat Orchestra performing Talking Heads.
- ▶ **The Bristol International Jazz & Blues Festival** also returned with performances from Carleen Anderson, Incognito, Pee Wee Ellis, Clare Teal, the Electric Lady Big Band, Polly Gibbons and many more.
- ▶ Firm favourite **Slapstick Festival** once again presented a programme celebrating silent and physical comedy.

A YEAR OF FESTIVALS



COLSTON HALL

We marked Colston Hall's 150th anniversary in style, beginning in July 2017 with a performance on Bristol Harbourside from Outlook Orchestra with special guests Roots Manuva, Loyle Carner, Horace Andy, Pharoahe Monch, Dawn Penn, Adrian Sherwood, Mad Professor and Congo Natty.

In September and October we continued the celebrations by demonstrating our commitment to supporting Bristol talent with the one-day festival Bristol Takeover; a day of music throughout the building that showcased over 30 bands and artists from Bristol and the South West. The line-up included This is The Kit, Beth Rowley, Fantasy Orchestra, Smith & Mighty and Pinch, and celebrated the richness of musical talent in the region. The birthday itself was marked with a free gala event, featuring players from the Bournemouth Symphony Orchestra, Bristol Choral Society, the Ukulele Orchestra of Great Britain, Bristol Reggae Orchestra and the Bruce / Ilett Big Band performing repertoire inspired by the Hall's past, with iconic figures from the Hall's history painted onto the foyer's windows by Bristol graffiti artist Voyder. Bakehouse Theatre group created immersive tours of the building and the Big Anniversary Sing with the BBC raised the roof with hundreds of Bristolians taking part.

"We couldn't believe it. I can still remember being carried over the crowd as we entered Colston Hall, where we sat, and most memorable: looking around before they came on and sensing the atmosphere. I wonder how many people present at the gig recall carrying the little boy over their heads." Nick Wills remembers seeing The Beatles in 1964

"When South Gloucester Youth Orchestra did a concert here, my friend Issy opened with a wrong note, stopped playing and shouted sorry to the whole audience!" Vicky Middleton on a not quite perfect opening performing as a young person on our stage

Watch our 150th anniversary film on our YouTube channel

"Captain Sensible fell of the stage and landed in my lap when The Damned supported Marc Bolan from T Rex – it was totally electric"

Anthony Birkett remembers the birth of punk at Colston Hall in 1977



PEOPLE AND PARTNERSHIPS

In 2017/18, we continued to build artistic partnerships with local, national and international artists and organisations.

This year we have collaborated with organisations large and small to keep our diverse programme as dynamic as ever, from the internationally renowned Monteverdi Choirs and Orchestras to Bristol Reggae Orchestra.

More than ever before, we took our programme out to other venues across the city. These included Anson Rooms, Trinity Centre, Thekla, The Exchange, The Louisiana among others. Artists have included Mercury Rev and the Royal Northern Sinfonia, grime artist Trim, Steve Gunn, Xenia Rubinos, and Asian Dub Foundation performing a live sound track to the film La Haine.

By continuing to strengthen these relationships with smaller venues, we are able to reach new audiences and support the city's grassroots industry. As a PRS Foundation talent development partner we know that supporting grassroots music is vital to the lifeblood of the industry. Looking forward, these relationships will prove essential during our transformation period and allow us to continue to programme great music in new spaces.





Bristol Plays Music Schools Christmas Concert at St George's Bristol

“Providing children and young adults with inclusive music-making opportunities can only be achieved with a programme that represents the community we serve. We strive to create an environment where everyone can make music on equal terms. All young people need to feel that there is an opportunity for them to create, perform and explore music.”

Phil Castang, Director of Creative Learning and Engagement

CREATIVE LEARNING AND ENGAGEMENT

OUR ENGAGEMENT IN NUMBERS

21,449

total hours of regular music tuition delivered

90%

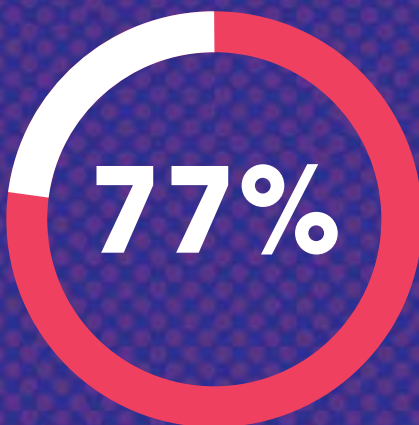
We work in 90% of Bristol schools, including 150 engaged in regular weekly activity and 186 engaged through projects

39,000

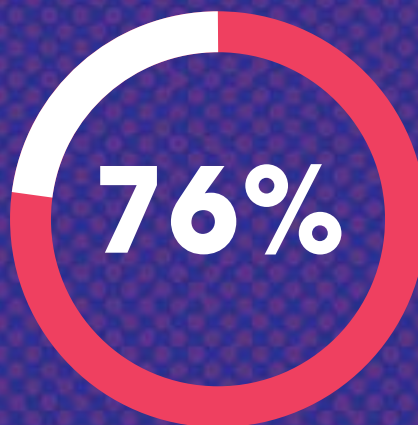
young people received music lessons and/or took part in mass participatory music events with Bristol Plays Music



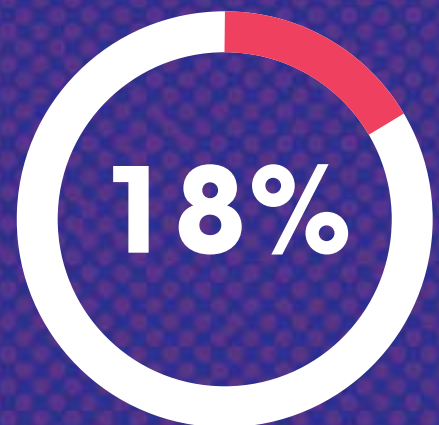
Winner of the Music Education Council Major Award 2017



of children rated their music lessons as 'fun'



of children said they thought they were getting better at music



participants in BPM programmes are from a BAME background

BRISTOL PLAYS MUSIC A YEAR TO CELEBRATE

Bristol Plays Music (BPM) is the city's award-winning music education hub. This nationally-celebrated programme is powered by the belief that music can inspire, teach and transform lives. Over the last six academic years, BPM has made incredible strides toward making Bristol the 'UK Capital of Young People's Music'. The aim is to make sure every young person has access to music education activities and a platform for musical expression. In 2017, BPM was named the Best Music Education Hub in the country – winning the Music Education Council Major Award at the Music Teacher Awards.

- ▶ During 2017, BPM ran several targeted education projects. Through the creative music technology programme Beat Lab, in partnership with Conductive Music, we reached 7,311 students in 12 schools. Sponsored by Renishaw, the project combines science, engineering, coding and music to boost pupils' engagement with engineering and mathematics. The results are being evaluated by Bristol University, with a noted uptake in subject choices at GCSE stage.
- ▶ Programmes like Mini-Singers are aimed at increasing participation from BAME families, with 36 KS1 children involved and 61% from BAME backgrounds.
- ▶ In 2017, BPM launched the Cultural Curriculum programme, funded by the Paul Hamlyn Foundation. In collaboration with B CEP, RIO, Bristol Old Vic, E-Act Academy and the University of the West of England, the programme worked with 1,418 children, 60 teachers and 185 UWE ITT students to develop 396 new education activities in dance, drama and visual arts. The curriculum is due to be rolled out in 2018/19.
- ▶ The year also saw Colston Hall's Young Companies in Residence programme, consisting of the Bristol Youth Orchestra and the Bristol Youth Choir, go from strength to strength. Orchestral highlights included sold out performances at St Georges and the Victoria Rooms. The Bristol Youth Choir also performed live at the BBC Proms and BBC Music Day on BBC Radio Bristol.

A new future, a new identity

Now that the transformation of Colston Hall is about to start, we have set our sights for music education even higher. Going forward, BPM's education and engagement programme for young people will expand to include local people of all ages and all backgrounds. Bristol Plays Music will form a core part of the Trust's Creative Learning and Engagement (CLE) department. At the heart of this programme is great music-making and learning for the people of Bristol. Whether it be through singing, strumming or dancing, our aim is to encourage participation and instill a lifelong love of musical culture.

Looking ahead, CLE will work in close partnership with the Hall's artistic team to maximise the opportunities made possible through a world-class live music programme. A new strategic partnership with Barbican Centre and Sage Gateshead will take this work to a national level.



HOW OUR CHARITABLE WORK SUPPORTS YOUNG PEOPLE FINDING A PASSION FOR MUSIC

George, Taylor, Ellie and Jessie are in Year 5 at Horfield Primary School. They are recognised as 'disadvantaged' by the Pupil Premium Funding scheme, which means they may not have the opportunity to take part in musical experiences as readily as their fellow students. With the support of Bristol Plays Music and their teachers, all four budding musicians are learning new instruments and performing alongside their classmates.

We met with the four friends before orchestra practice and asked what their favourite thing about learning an instrument at school is:

"I like how it is hard at first" replied George, who – among other instruments – has recently discovered a love for the drums. "Every time I practice the notes, I always get things wrong. But I try and get better and, in the end, I do. That's a good feeling. It really helps my confidence."

After starting with the violin, Jessie tried the flute and is now enjoying her role in the orchestra. "Music makes me really happy" she says. "I started at school when I was 5 years old. I tried lots of different things, but the flute was really comfortable for me."

Taylor plays the cello, which is on the 'endangered instruments' list. "I love playing cello because I can play all the notes - including the really high ones and the really low ones! Before I came to the school I'd never heard a cello or seen one before."

Kirsten Cunningham, Music Subject Leader and Assistant Headteacher explained how each child finds the right instrument for them:

"In Taylor's case, for example, her parents wouldn't necessarily be aware of putting her forward to learn the cello, but part of our job is matching children with the right instrument. We have an intuition for what instrument might suit which child. They get an

opportunity to try it and if they want to, we can offer them free lessons from there."

Meet Travis

When he was born, Travis suffered from problems with his lungs, heart and brain. By the age of four, Travis had been diagnosed with Asperger's and had become mute.

Travis attended Horfield Primary School. Bristol Plays Music funds a range of music education activities at the school, including group and class tuition. Very soon, music became an important part of Travis' daily life and his teachers discovered his incredible talent.

Despite never having received formal tuition, Travis was able to confidently and intuitively perform Beethoven. He could intuitively transcribe a piece of Bach into musical notation and translate whole sections of music into different keys if it felt "too sad". Through Bristol Plays Music-funded initiatives, Travis received individual and group tuition in school time that unlocked his potential.

Travis has extraordinary musical talents, but he recognises how important music can be to any child. "Learning an instrument gives you self-esteem" he says. "Playing with others taught me a lot of communication skills too. It strengthens your mind and gives you an ear for music."

And what does the future hold for Travis? Now twenty, he is studying Music Production at Bristol UWE and regularly performs live at the Bristol Hippodrome Piano Bar and for patients at Southmead Hospital.

"I still don't know what I want to do after university," Travis says, laughing. "There are so many opportunities open to me now, I don't know how I'm going to decide!"

NATIONAL CENTRE FOR INCLUSIVE EXCELLENCE



In December 2017, we were awarded funding from the National Foundation for Youth Music to establish the National Centre for Inclusive Excellence (NCIE), which will have its home at the transformed Hall.

Based on the principle that music is everyone's right and should reflect our society as a whole, this national initiative will explore the civic role of music and the arts, and its impact on individuals, communities and society. Through this, the NCIE will confront the physical and attitudinal barriers which prevent young musicians from fulfilling their potential.

The NCIE works through a national network of music industry professionals, higher education, local and national government, and other institutions across the arts and cultural sector. It will commission research, highlight examples of best practice, and, where necessary, develop new and innovative ways of working.

The programme will focus particularly on raising the professional opportunities for disabled people through advanced training programmes. Working with partners, we will help the music industry take its next evolutionary step.

In September 2017, we hosted the Breaking the Glass Ceiling Symposium at the Hall as part of our annual Fast Forward Festival, challenging music education and music industry representatives to work together to ensure professional careers and learning opportunities are open to all.

**Breaking The Glass Ceiling Symposium,
Colston Hall, September 2017**

TALENT DEVELOPMENT

Supporting artists of the future

We are committed to developing the music professionals of the future, by providing invaluable industry experience and showcasing the quality of Bristol's music scene.

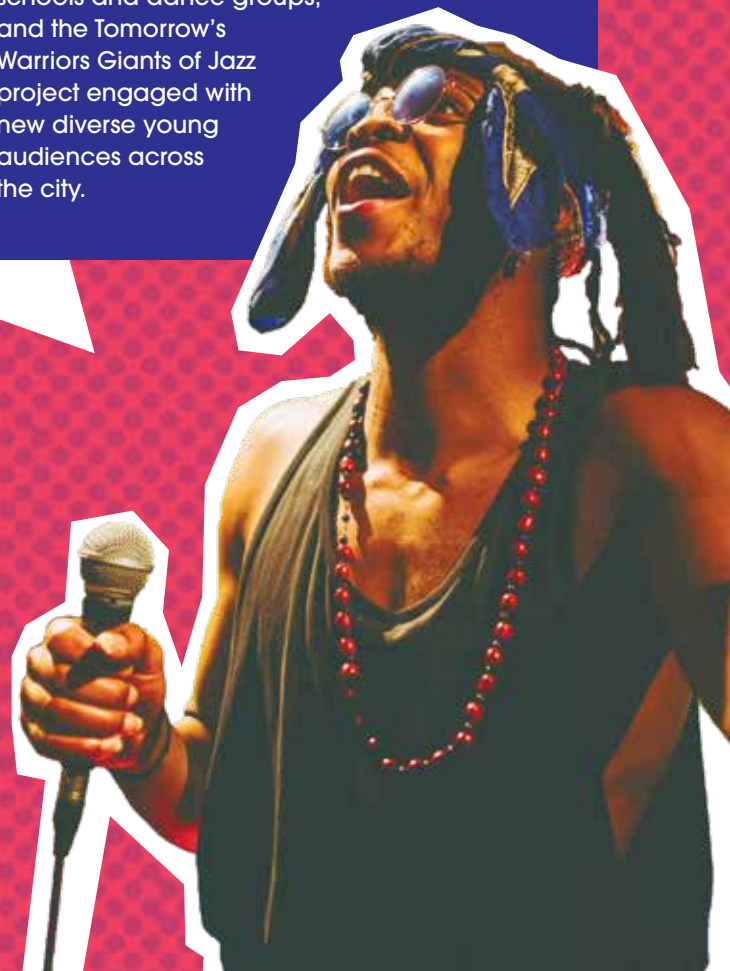
- ▶ In 2017 we launched the Multi-Track programme and it's Home-Grown Heat strand to support and develop local artists through industry events and creative masterclasses. The three artists selected to take part were Splitz P, Solomon O.B. and Charece. Mentors included established artists like Eva Lazarus, Javeon, Tanya Lacey and industry consultant Tony Briscoe. Throughout the year they have been mentored in performance, recording and marketing sessions, culminating in a 3-track release and performance in October 2018.
- ▶ We have continued to develop close relationships with Further Education and Higher Education providers. Our partnerships with UWE's music and performance enrichment programme and the new BA (Hons) Music programme have continued to flourish. Funding from PRS Foundation has allowed us to be part of a national Talent Development Partner Network. In addition, funding from Help Musicians UK has enabled us to support talented young performers from Bristol develop their craft and get a foothold in the industry.

Solomon O.B.,
Multi-Track Artist
Development
cohort 2017/18

Unique performance experiences for all

The Listen.Create.Perform programme offers communities across Greater Bristol the chance to engage with the Hall and experience live music as audiences, creative participants and performers. Opportunities are open to anyone, at any age, and encourage a life-long love for learning and music. For many, participation with Listen.Create.Perform will be their first experience of a professional concert hall.

Over the course of 2017/18, the programme has staged singing events with 59 schools and worked with 60 adult choirs from across the South West for BBC Music Day and the BBC Big Sing. The Stages dance festival worked with 45 schools and dance groups, and the Tomorrow's Warriors Giants of Jazz project engaged with new diverse young audiences across the city.



TRANSFORMATION

The transformation of Colston Hall is now firmly within our sights. In 2018 we close the doors to our 1950s auditorium for the last time, and with it, a long chapter in Colston Hall's history.

This major redevelopment is fundamental to the future of Bristol Music Trust and our ability to continue to deliver incredible music experiences for the city. With the help of our funders, partners and supporters, we will deliver a world-class music venue for Bristol.

Enormous progress has been achieved over 2017/18 in advocacy and fundraising. Our capital campaign has now raised over £42 million of the £48.8 million target. This includes £10 million committed from Bristol City Council, £5 million from HM Treasury, £10 million from Arts Council England, £4.75 million from the National Lottery Heritage Fund, £5 million from the West of England Combined Authority plus a number of generous individual donations.



“We will take our place as one of the best arts and learning facilities in the country.”

Louise Mitchell, Chief Executive, Bristol Music Trust

NEW BEGINNINGS

We have committed to opening the venue with a new name, ending the perceived association with the controversial figure of Edward Colston and truly bringing music to the centre of our vision for a concert venue that is open to all to share in the joy and togetherness that music inspires.

The transformation will enable us to overhaul and upgrade our existing venue, making it one of the most attractive and accessible concert facilities in the UK.

The transformation will include:

- ▶ Remodelling the existing main auditorium, with major changes to the stage and equipping it with international standards of acoustics, comfort and flexibility.
- ▶ Redeveloping the second hall, known as The Lantern, into an elegant and versatile performance venue and space for large workshops and rehearsals.
- ▶ The introduction of flexible seating technology to enable the venue to be used for a range of purposes, from arts performances to festivals, corporate events and graduations.
- ▶ Opening up the historic cellars for the first time in 100 years to create a third performance space and dedicated music education centre for Bristol Plays Music.
- ▶ Creating three sound-proofed large studios, a self-contained suite of four spaces for music education and practice rooms, two creative cubicles and a recording studio.
- ▶ Creating a social area and library for less formal presentations or gatherings.
- ▶ Restoring the historic core of the building and the Colston Street frontage to its Victorian magnificence.

For more information on our transformation campaign, please visit colstonhall.org/transformation



FINANCIAL REVIEW

Bristol Music Trust's total income in the last financial year was £9,964,759 with a total net increase in funds of £168,980.

During the year we received core funding of £1.03m from Bristol City Council, NPO funding from Arts Council England (£0.24m) and Music Education Hub funding from Arts Council England (£0.55m).

Our funding is diverse and **for every £1** of core funding from Bristol City Council **we generated an additional £9.**

70%

of all funds raised is spent on our charitable activities

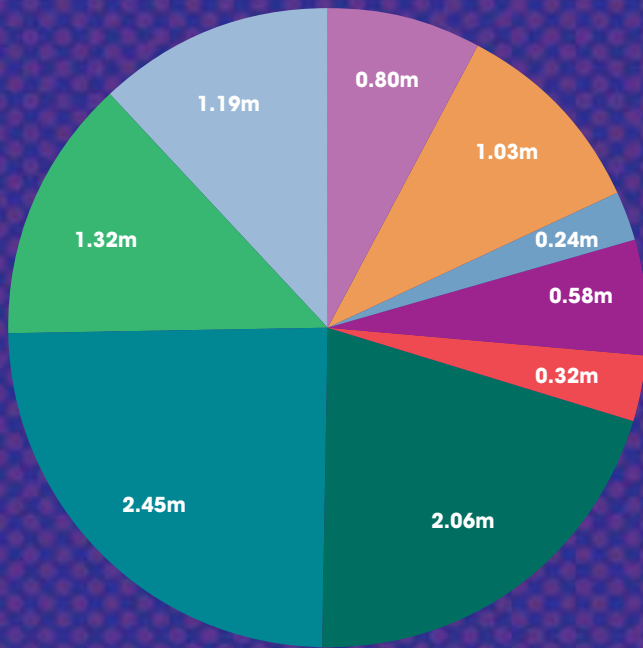
£34

The average spend per audience member during the year was £34

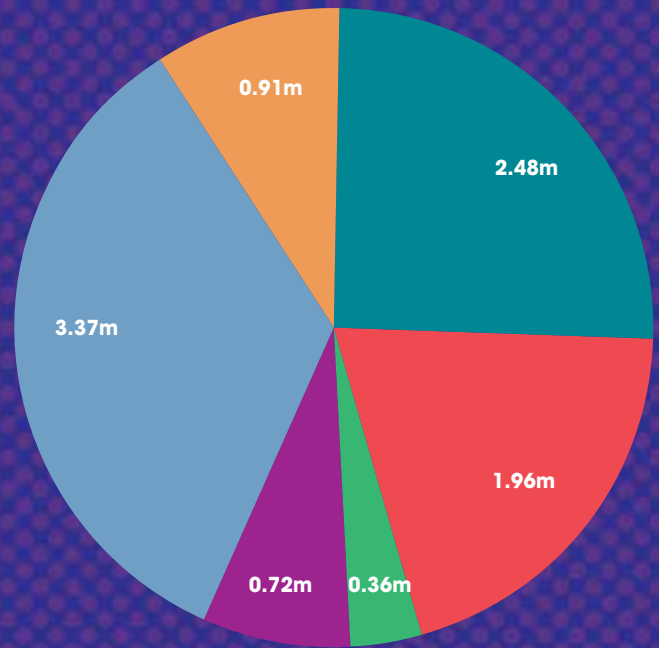
190

The number of staff employed during the year was 190

Income £9.96m



Expenditure £9.80m



- BCC core funding: £1.03m
- ACE NPO funding: £0.24m
- ACE Music Education Hub: £0.58m
- Core fundraising and investments: £0.32m
- Capital transformation project funding: £2.06m
- Colston Hall artistic programme: £2.45m
- Music hires and box office: £1.32m
- Trading and other hires: £1.19m
- Educational programme: £0.80m

- Colston Hall artistic programme: £2.48m
- Capital transformation project expenditure: £1.96m
- Music hires and box office: £0.36m
- Educational programme: £0.72m
- Resourcing charitable activities: £3.37m
- Costs of raising funds: £0.91m

THANK YOU TO OUR PARTNERS & SUPPORTERS

Supporters:

Principal Supporters

Arts Council England
Bristol City Council
National Lottery Heritage Fund

Major Partners

Renishaw
PRS Foundation
Help Musicians UK

Sponsors

ARUP
Averys
Brewin Dolphin
CAPITA
Corrigan Associates
DAC Beachcroft
Nisbets
Empica
Future Wealth Management
Grant Thornton
Hayes Parsons

Trusts

The Austin & Hope Pilkington Trust
Burden Trust
Dame Violet Wills Will Trust
The de Brye Charitable Trust
D'Oyly Carte Charitable Trust
National Foundation for Youth Music
Nisbet Charitable Trust
Paragon Music Trust
Paul Hamlyn Foundation
Quartet Community Foundation
A Local Anonymous Trust

In Kind Support

The Gainsborough Bath Spa
Bath Ales
Bristol IT Company
DAC Beachcroft
Hotel du Vin
Avon Gorge by Hotel du Vin
Clifton Club
Les Fleurs

Gold Patrons

Nisbet Charitable Trust
Mary Prior CVO MBE
and John Prior

Silver Patrons

Richard and Joanna Bacon
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Ros and Cameron Kennedy
Sonia Mills and Peter Rilett
Steve Pain
Nicole Sherwood
Sally Anne Watson
Helen and Peter Wilde
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Capital Supporters:

Supporters

Arts Council England
St James' Place
HM Treasury
National Lottery Heritage Fund
West of England Combined
Authority and Local Enterprise
Partnership
Bristol City Council
Foyle Foundation
Garfield Weston Foundation
Wolfson Foundation
The Nisbet Trust

Benefactors

Anonymous
Burgess Salmon
The Nisbet Trust

Major Donors

Jerry Cowhig
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Elizabeth and Paul Whitehouse

CHIME Circle

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Sally Anne Watson
Helen and Peter Wilde

Corporate Supporters

Arup
Brewin Dolphin
Capita
Corrigan Accountants
DAC Beachcroft
Empica
Gleeds
Hayes Parsons

Home
Renishaw

Governance:

Trustees

Michele Balfe
Martti Burgess
Simon Chapman (Honorary
Treasurer)
Simon Cook
Paul Fordham
Henry Kenyon (Chair)
Marie McLusky
Sir Brian McMaster
Andrew Nisbet
James Wetz
Councillor Estella Tincknell

Capital Fundraising Group

Rosa Corbishley
Clare Jack (from October 2017)
Marguerite Jenkin (until August 2017)
Dr Ros Kennedy
Henry Keynon
Sonia Mills (Chair)
Louise Mitchell
Andrew Nisbet
Paul Whitehouse

Executive Team

Chief Executive

Louise Mitchell

Chief Operating Officer

Clare Jack (from October 2017)

Commercial and Finance

Director

Marguerite Jenkin (until August 2017)

Communications and Special

Projects Director

Sarah Robertson

Artistic Director

Todd Wills

Development Director

Rosa Corbishley

Director of Creative Learning

and Engagement

Phil Castang

Partners:

Artistic Partners

Arnolfini
Asian Arts Agency
Bournemouth Symphony
Orchestra
Bristol Choral Society
Bristol Ensemble
Bristol Old Vic
Bristol International Jazz and
Blues Festival
English Folk Dance and Song
Society
IMG Artists
Making Tracks
Music Beyond Mainstream
Royal Academy of Music
Sadlers Wells
Simple Things
Slapstick Festival
Spike Island
The Paraorchestra & Friends

University of Bristol
Watershed
YCAT

Education Partners

Bristol Plays Music works with all
schools in Bristol and all Music
Education Hubs in the West of
England
Aardman Animations
Access to Music
ACE CIC
Basement Studio
Barbican
BBC Ten Pieces/BBC Music Day
BIMM
Bristol Cultural Education
Partnership
Bristol Harbour Festival
Bristol Old Vic
Bristol University
Bristol Youth Links
Cathedral Schools Trust
City of Bristol College
Conductive Music
Creative Youth Network
DBS
Drake Music
Hope Virtual School
Knowle West Media Centre
Live Music Now
Monteverdi Choir & Orchestras
Music Education Council
Music For Youth
Music Mark
National Foundation for Youth
Music
National Children's Orchestra
National Open Youth Orchestra
National Youth Jazz Orchestra
OpenUp Music
Real Ideas Organisation (RiO)
Rife Magazine
Saffron Records
Sage Gateshead
Serious
Sound Connections
Soundsense
Tomorrows Warriors
Trinity College London
Trinity Community Arts
Urban Development
UWE
Watershed
Welsh National Opera

Bristol Music Trust is a member of

Association of British Orchestras
Arts Marketing Association
British Association of Concert
Halls
Creative Industries Federation
DIY Arts
International Society for
Performing Arts
UK Theatre

The list above represents the
partners with whom we were
working at the end of the
financial year in March 2018.



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