

# Impact Report



I just felt so privileged to be there, amongst such wonderful musicians, and to be so well looked after. This course was absolute magic - I learnt so much and played better than I have ever been able to play before. I really feel that I levelled up.

**Artist Development participant**

The violinist knelt down in front of her and played a tune on her violin. It was a beautiful moment and made my wife smile. I will never forget that.

**Carer of Participate group member**

Our children were mesmerised! I have had so many people tell me how brilliant it was and how lovely it was to see some of our children, particularly those with SEN so engaged. It was truly magical!

**Local schoolteacher**

A place where musicians find ways of creating that they just don't anywhere else.

**Tom Service, BBC Radio 3**

There's a quiet confidence to Aldeburgh's programming, particularly in its support of new work.

**Hugh Morris, The New York Times**

# Hello

Britten Pears Arts exists to grow the future for classical music and to demonstrate the transformational power of music in a truly special place. Inspired by Benjamin Britten and Peter Pears' belief that musicians and their music should be useful, our work today continues to connect artistic excellence with social purpose.

In 2024/25 we have seen that vision brought vividly to life through performances that move and inspire; through opportunities for artists to learn, collaborate and create; through our work with schools and young people that sparks imagination; and through community programmes that use music to improve wellbeing and reduce isolation. Each strand of activity is part of a shared endeavour: to bring people together through creativity and to make our communities thrive.

Our work now generates over £36.8 million in additional turnover within the local economy and supports more than 400 jobs, demonstrating the value of culture as both a social and economic force. None of this would be possible without the commitment of our artists, partners, funders and members, and the dedicated and adventurous audiences who continue to find meaning and connection here. Together, we sustain Britten and Pears's founding conviction — that music, rooted in place, can make life richer for all.

**Andrew Comben**  
**Chief Executive, Britten Pears Arts**



## Performances

Sharing the best in music with our audiences remains at the heart of our mission. From intimate recitals at The Red House to barnstorming orchestral performances in the Snape Maltings Concert Hall, we sold over **76,000** tickets to concerts throughout the year.

Audiences for our flagship Aldeburgh Festival continued to grow, with more tickets sold (**21,086**) than in 2023 and **28%** of ticket buyers doing so for the first time. Venues were **84%** full and many concerts sold out within days, showing that demand for outstanding classical performances remains strong.

Audiences told us how much our performances mean to them. **82%** said attending a performance increased their sense of wellbeing (national benchmark **70%**), while **86%** said Britten Pears Arts leads the way for culture in the area.

“

**The flagship Aldeburgh Festival is truly the highlight of my concert year. The standard is exceptional, and the programming unlike any other festival.”**

Member, 2024

“

**What you do is magnificent. I have been going to the Festival since I was a child living in Aldeburgh and it is the most glorious and important contribution to the arts imaginable.**

Member, 2024



Simply brilliant; they are masters of the sublime



Bachtrack



a production of such blazing intensity that I emerged into the midsummer twilight feeling shocked, purged and uplifted all at once



The Times



Magnetic intensity



The Guardian



Delicately beautiful, wickedly amusing and above all sexy



The Telegraph



# Artist Development

Through training and residencies, our programmes enabled artists to “level up” and create new work. We supported **199** singers, instrumentalists, composers, conductors, dancers, and those working across genres.

All our artist development programmes are entirely free – we cover the costs of training, accommodation, travel and catering.

The Britten Pears Young Artist Programme provides intensive residential training to early career classical musicians. In 2024/25, BPYAP supported **96** young artists to receive training from **28** tutors and have **31** performance opportunities over **97** days of activity.

Residencies provides facilitated residencies to early and mid-career artists to experiment with ideas and create new work, often for our stages. In 2024/25, residencies supported **103** artists working across **26** separate projects, spanning the genres of classical, electronic, folk, world, pop and dance.



**Being at Snape helped me slow down and listen more closely—to my ideas, to the environment, and to my collaborators. The space allowed me to explore things I’d been thinking about for a while, especially around sound and movement, and gave me a clearer sense of where my work might go next.**

Snape Residency Artist, 2024



## Case study: Trio Brontë



Trio Brontë had a two week tutored residency at Snape Maltings in January 2025. Although all our work with artists is entirely free, taking two weeks out from their usual routine can pose other challenges. In this case, one of the musicians had a young child who needed to travel with her. We therefore paid for her partner and child to spend the residency in Aldeburgh with the young artists. As their reflections show, it was worth it:

“There really could not have been a more perfect place for us than the Britten Pears Young Artist Programme at Aldeburgh/ Snape Maltings. We had no idea exactly how much we would fall in love with this place and its history over the course of the two weeks we spent at the BPYAP.

When we arrived in Aldeburgh we had a quite stressful competition on the immediate horizon – the Franz Schubert and Modern Music Competition. We were lucky enough to win First prize, and this is largely due to the fact that we were able to spend two weeks rehearsing in a focused, intense way away from the distractions of everyday life. We feel so lucky to have gotten the chance to work with cellist David Waterman for a few days. One of the best parts of the BPYAP in our eyes was the ability to pick a mentor of our choice. David helped us to question ourselves, trust ourselves, and listen to one another with as much attention as we could muster.

We feel so lucky to have been a part of this wonderful programme and are dreaming of the day we might be able to come back to Aldeburgh! Thank you to everyone at Britten Pears for making this experience so positive.”

“

**There really could not have been a more perfect place for us**

Trio Brontë





# Children, Families and Young People

The benefits of making music for young people are huge. Despite this, music forms a shrinking part of school curricula, and too often music teaching is delivered by non-specialists.

Our programmes reach young people in and out of school, giving them a chance to make, write, record and perform music in the community and on our stages.

We support teachers, especially non-specialists, to develop their skills and confidence in delivering music in the classroom, and provide a platform for the brilliant work of those that are already thriving.

In 2024/25, we worked with over **9,000** children and young people in person and online.



**I was invited to do Bandstand Remastered after working with The Red House for a while. Organising a music event was such a cool opportunity that I most likely would not get to do at my age otherwise. I felt it was important as a young people led project to be able to organise an event that young people in Suffolk would not usually get to see everyday.**

**Especially given we live in a small rural area, being able to showcase such different acts in a place like Snape was really important to me. I think it also opened a lot of people up to new styles of music and performance atypical of what you would usually expect from Snape Maltings.**

Katie, one of the young producers involved in Bandstand Remastered, a one-day youth-led musical festival at Snape Maltings in August 2024

# Highlights



## Friday Afternoons

Friday Afternoons and The Big Sing: free online resources to support non-specialists to teach singing and songwriting, culminating in the annual Big Sing mass choir event with **2,500** young people singing together in the Snape Maltings Concert Hall and online. There were over **6,000** downloads of the Friday Afternoons material in 2024 by over **1,000** users.

“Some of my football mad boys were animatedly talking on the way home about how they sounded like they should be on TV when they were singing in the concert hall”

“The Big Sing was inspirational. The event was fun and inclusive with no pressure put on the children to “perform”, just to share the love of singing and develop their vocal techniques.”

## Mini Music Makers

Mini Music Makers: weekly free music and play sessions for under-5s and their grownups, supporting over **100** families each month. An early engagement with music lays the foundations for a lifelong relationship and has been shown to contribute positively to children’s development.

“Thank you for Mini Music this morning. The sessions are so lovely for us all to attend and are a special end to our week!”



## School sessions

Music and heritage workshops working with primary and secondary schools across Suffolk, providing curriculum-linked activities often leading to Arts Award qualifications: over **2,500** children and young people took part in these sessions, from **40** different schools.

“Thank you for such a brilliant and engaging session. The children learnt a huge amount about the music from the Anglo-Saxon period and how music has always been used to help aid storytelling”

“Thank you for a wonderful day exploring music, Benjamin Britten and maths. It was wonderful how you linked together the children’s mathematical learning needs and music throughout the day.”

## AYM

Aldeburgh Young Musicians (AYM) provides a link between our work in education and with professional musicians. It provides intensive residential training across the year to a cohort of the most talented young musicians in East Anglia in preparation for higher education and careers in music.

“Going to AYM has developed me so much as a musician and person, it has taught me musicianship which I lacked at the beginning. The coaching has taught me to listen to feedback and coaching. The sessions were really enjoyable when we did lots of playing, whether with sheet music or by ear, as well as exploring different genres. It’s been great fun and my playing has massively improved.”



# Creative Health

A growing body of research evidence demonstrates the positive impacts of music making on physical and mental health.

We are an important convener of researchers, practitioners, healthcare partners, and those with lived experience to keep this important national discussion moving.

At the same time we are putting these lessons into practice, working with people in Suffolk in later life, in prison, living with bereavement and the effects of long-term conditions.



**Evaluation responses consistently highlight the significant positive impact the group has on participants' overall wellbeing. Many participants reported feeling less lonely, more engaged, and happier after attending, with a noticeable increase in mental stimulation, personal fulfilment, and a stronger sense of community.**

From an external evaluation of Participate by dementia specialists Mindful Care

# Highlights



## Criminal Justice

Songwriting and performance projects and intimate recitals from visiting artists in HMP Warren Hill and HMP Hollesley Bay, reaching over **150** prisoners.

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“The opportunity to make something and actually see a final result and see a finished production, it’s all well and good making a track acoustically or in your head, but being able to manifest that into a real life situation and then get professional production advice and direction within that to make it into a final piece, that is what has made this experience a learning experience.”

## Collaborative Music Practice for Health

One of **22** creative health events run in 2024/25, this event offered professional musicians and music therapists the chance to develop their skills, share ideas and network with sector leaders.

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“It was truly engaging, very positive, uplifting... I loved the way we used the whole 5 senses, to communicate our feelings, and self-expression.

“I’d like to say how fantastic it was to access such a recharging and inspiring day and to feel so nurtured in every sense. It’s difficult to access meaningful CPD as a freelancer”



## Participate and East Suffolk Skylarks

Weekly music sessions and events for over **300** people in Suffolk at risk of isolation and living with long term conditions including Parkinson’s and dementia.

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“I like the exercises which help the vocal cords. I like chatting to others and their companions. The musical choices are interesting and fun. I learn so much from others about their lives” Skylarks group member

“My wife has poor memory but coming to this group out of all of the things we do, she remembers the day and the songs. It’s the highlight of our week.” Carer of Participate group member.



## Bereavement theme

In partnership with St Elizabeth Hospice, we delivered a range of activities supporting people to talk about loss and discuss music’s role in grief. These included events for people working in the sector and activities for those going through bereavement, including walks, a gardening group at The Red House and a bereavement cafe.

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“I didn’t really know what I was coming to yesterday and was honestly blown away... thank you for your generous provision and support of this critical movement. Thank you for educating me to a deeper level on grief and the power of the human spirit. I have worked in hospice care for over 22 years and have had a new awakening through this event that I am truly grateful for.



# Art and Heritage



**1,123**

people heard Stories from the Archive

**7,897**

visitors to The Red House, Aldeburgh

**8**

Art lectures

**11**

Exhibitions

**525**

visitors to Heritage Open Days

**301**

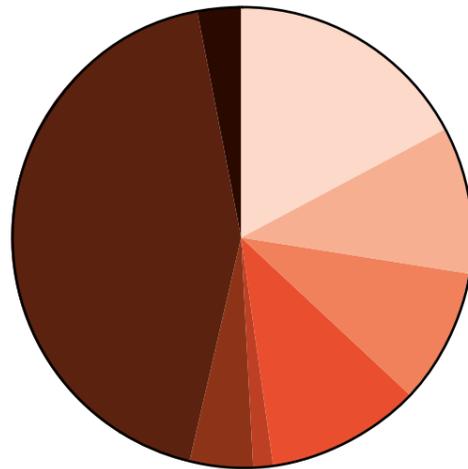
visitors to open days at The Red House garden

**130**

artists at the first ever Summer Contemporary exhibition

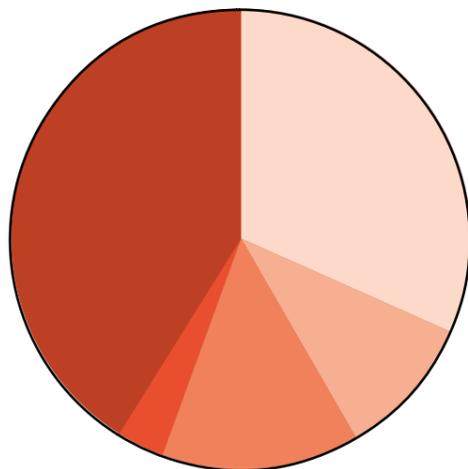
## Income

Philanthropy	£2.4m
Arts Council Grant	£1.4m
Ticket income	£1.3m
Royalties	£1.5m
Other charitable activities	£0.2m
Investment Income	£0.6m
Snape Maltings Trading	£6.0m
Other	£0.4m
<b>Total</b>	<b>£13.8m</b>



## Expenditure

Artistic activities, delivery & development	£4.1m
Management, Administration & Governance	£1.3m
Operations	£1.8m
Fundraising	£0.4m
Trading activities	£5.3m
<b>Total</b>	<b>£12.9m</b>



## Finance

Britten Pears Arts are fortunate to receive income from diverse sources including fundraised income, Arts Council England core funding, ticket sales, Britten royalties, trading, and investments. This does not insulate us from the cost pressures faced across the arts industry, particularly given our commitment to making our work accessible. So much of the work described in this report is either free or heavily subsidised. This all comes at a significant cost.

Many people assume that our concerts are very profitable and cross-subsidise the other programmes described in this report. This could not be further from the truth.

The budget below shows the finances of a typical orchestral concert at the 2024 Aldeburgh Festival. Across the year, expenditure exceeded income on our main performance series by £147,478. This does not include additional expenditure on the staff programming and producing the concerts, energy costs such as heating in the Concert Hall, or other costs associated with venue maintenance like seating repair.

Orchestra fee	£40,814
Conductor fee	£5,032
Music rights	£1,205
<b>Total concert costs</b>	<b>£47,911</b>
Ticket income	£18,542
<b>SHORTFALL</b>	<b>£29,369</b>



# Fundraising Priorities

## Maintaining the high quality of our work

Without philanthropy, our organisational shortfall would have been **£1.4m**. This is equivalent to the cost of two Aldeburgh Festivals or **39** courses on the Britten Pears Young Artist Programme or over **5,000** sessions of the Skylarks choir for people living with Parkinson's.

It brings in more money to the charity than any other source. We simply cannot do what we do without it.

## Legacies

Legacies make a very important contribution to our income. In some years they contribute as much as Britten's royalties or the Arts Council. These generous gifts ensure the long-term sustainability of the organisation, directly preserving the legacy of Britten and Pears. Legacies have a transformative impact, enabling a wide range of activities from shaping the futures of our next generation of artists, to changing the course of challenging lives, or staging performances that live on in people's memories.

## Snape Maltings Concert Hall seats

This year, as well as supporting our ongoing programming, we are asking our supporters to get behind our audience appeal to improve the seats in the Snape Maltings Concert Hall. This is an issue that so many of you have raised for so many years, and we promise: we heard you!

We need £1 million to make the seats more comfortable while retaining the unique characteristics and acoustic of the Grade II\* listed Concert Hall.

# Support and Thank you

We are so thankful to those generous donors without whom we could not carry out our mission. Your support allows Britten Pears Arts to bring the power of music to people across our community. It is only with the support of the individuals, businesses and grant making organisations listed here that we can continue to run our community, artist development and performance programmes, and share our rich archive and heritage.

## Trusts & Foundations

The Annie Tranmer Charitable Trust  
 Art Mentor Foundation Lucerne  
 The Barbara Whatmore Charitable Trust  
 The Belstead Ganzoni Charitable Settlement  
 The Boltini Trust  
 The Chapman Charitable Trust  
 Chivers Trust  
 CHK Foundation  
 The D'Oyly Carte Charitable Trust  
 East Suffolk Community Partnerships  
 East Suffolk Council  
 Fidelio Charitable Trust  
 The Fresh Leaf Charitable Foundation  
 The Garrick Charitable Trust  
 The Wood and Steven Charitable Trust  
 The Haskel Family Foundation  
 The Holst Foundation  
 Idlewild Trust  
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 The Leverhulme Trust  
 The Limbourne Trust  
 The Linbury Trust  
 The Mila Charitable Organisation  
 Nichol-Young Foundation  
 Old Possum's Practical Trust  
 Paul Hamlyn Foundation  
 The Roger and Ingrid Pilkington Charitable Trust  
 The Radcliffe Trust  
 The Rainbow Dickinson Trust  
 The Royal Society  
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The Scarfe Charitable Trust  
 Scops Arts Trust  
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 Suffolk Community Foundation through the Pargiter Trust Fund  
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**We warmly acknowledge and remember the following supporters who left us a gift in their will**

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 Brenda Dannell  
 Helen Dent  
 David Montague Dye  
 Michael Flint  
 Phyllida Flint  
 Judith Lukacs  
 Anne Walker  
 Roger Wheatle

## Capital Campaign supporters

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 Arts Council England  
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 Angela & John Crowther

East Suffolk Council Rural Business Investment Fund

East Suffolk Council Rural Business and Community Hub Fund

The Foyle Foundation

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Alan Swerdlow & Jeremy Greenwood

The Wolfson Foundation

Sarah Zins

Paul & Sybella Zisman

And those who wish to remain anonymous

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Joanna and Peter Wolton

The Younger Family

Paul & Sybella Zisman

We would like to thank everyone who has supported Britten Pears Arts, including those who have donated to our Community Match Fund and Big Give, as well as all our Friends and Members, and those who wish to remain anonymous.

## Endowment Fund (1981-2021)

Donations to the Aldeburgh Music Endowment Fund, including under the Arts Council England Catalyst Arts campaign, continued to support our work in 2023-24:

David Andren; from the Edward Boyle Memorial Trust; The Richard Cave Trust; The Cedar Trust Fund; from the Chandos Memorial Trust; under the will of Geoffrey Clarke; the Basil Coleman Memorial Fund; from the Elmchurch Trust; in memory of John Lawrence Field; in memory of Anthony Gishford; in memory of James Haldane Lawrie; Daphne Harper; in memory of HRH The Prince of Hesse and the Rhine; from the Hesse Student Trust; in memory of Paddie Hunt; The Mary Mackintosh Fund; under the will of David L. Medd; in memory of Peter Pfisterer; from the Sir Peter Pears Birthday Fund; The Jonathan Reekie Leaving Fund; under the will of E.M.P. Sayer; under the will of Russell Goodwin Smith; Frank E. Taplin, Jr., Fund; from Kate Turnell; The Viola Tunnard Fund.

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

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

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Snape Maltings

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