



Board of Governors of the Guildhall School of Music and Drama

Date: MONDAY, 25 NOVEMBER 2019

Time: 1.45 pm

Venue: COMMITTEE ROOM - 2ND FLOOR WEST WING, GUILDHALL

Members:

Vivienne Littlechild (Chairman)	Marianne Fredericks Shreela Ghosh
Graham Packham (Deputy Chairman)	Steven Gietzen Michael Hoffman
Natasha Bucknor	Ann Holmes
George Abrahams	Jeremy Mayhew
Randall Anderson	Dave Muncey
Deputy David Bradshaw	The Rt Hon.the Lord Mayor,Alderman William Russell
Deputy Michael Cassidy	Andy Taylor
John Chapman	Lynne Williams
Professor Geoffrey Crossick	
Professor Maria Delgado	

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Lunch will be served in the Guildhall Club at 1pm
N.B. Part of this meeting may be subject to audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

NB: Certain matters for information have been marked * and will be taken without discussion, unless the Committee Clerk has been informed that a Member has questions or comments prior to the start of the meeting. Certain non-contentious matters for decision have been marked + with recommendations to be agreed without discussion, unless the Committee Clerk has been informed that a Member has questions or comments prior to the start of the meeting

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **+PUBLIC MINUTES OF BOARD MEETINGS**
 - a) Board of Governors - 13 May 2019 (Pages 1 - 8)
 - b) Board of Governors (inquorate meeting) - 23 September 2019 (Pages 9 - 14)
4. ***PUBLIC MINUTES OF COMMITTEE MEETINGS**
 - a) Finance & Resources Committee - 4 November 2019 (Pages 15 - 18)
 - b) Governance & Effectiveness Committee - 28 October 2019 (Pages 19 - 24)
 - c) Audit & Risk Management Committee - 13 November 2019
The Draft Public Minutes will be tabled at the meeting.
 - d) Remuneration & Nominations Committee - 18 November 2019
To Follow
5. **OUTSTANDING ACTIONS**

Report of the Town Clerk.

For Information
(Pages 25 - 26)
6. ***UPDATED AGENDA PLAN FOR 2019/20 FOR THE BOARD OF GOVERNORS**

Report of the Principal.

For Information
(Pages 27 - 30)
7. **PRINCIPAL'S PUBLIC REPORT**

Report of the Principal of the Guildhall School of Music & Drama.

8. ACADEMIC ASSURANCES

For Decision

- a) Academic Board annual report for 2018/19 (Pages 49 - 84)
Report of the Principal.
- b) Academic Assurances Working Group Report and Recommendation (Pages 85 - 94)
Report of the Principal.
- c) Programme closure documentation for the BA in Performance and Creative Enterprise (Pages 95 - 104)
Report of the Principal.

9. GUILDHALL SCHOOL INTERNATIONAL STRATEGY

Report of the Principal.

For Decision
(Pages 105 - 126)

10. GUILDHALL SCHOOL CAPITAL AND SUPPLEMENTARY PROJECTS PLAN 2020/21

Report of the Principal.

For Decision
(Pages 127 - 142)

11. REMUNERATION ANNUAL STATEMENT

Report of the Principal.

For Information
(Pages 143 - 148)

12. RECRUITMENT STRATEGY DOCUMENT FOR CO-OPTED MEMBERS OF THE BOARD AND ITS COMMITTEES

Report of the Principal.

For Decision
(Pages 149 - 168)

13. INTERNAL AUDIT ANNUAL REPORT AND OPINION

Report of the Head of Internal Audit.

For Information
(Pages 169 - 190)

14. **ANNUAL REPORT OF THE AUDIT & RISK MANAGEMENT COMMITTEE**

Report of the Chairman of the Board's Audit & Risk Management Committee.

For Information
(Pages 191 - 200)

15. ***INTERPRETATION OF OFFICE FOR STUDENTS GUIDANCE CONCERNING THE INDEPENDENCE OF MEMBERS**

Joint Report of the Chamberlain and the Comptroller & City Solicitor.

For Information
(Pages 201 - 204)

16. ***REPORT OF URGENT ACTION TAKEN BETWEEN MEETINGS**

Report of the Town Clerk.

For Information
(Pages 205 - 208)

17. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

18. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

19. **EXCLUSION OF THE PUBLIC**

MOTION - That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Part I of Schedule 12A of the Local Government Act.

Part 2 - Non Public Agenda

20. **+NON-PUBLIC MINUTES OF BOARD MEETINGS**

- a) Board of Governors (inquorate meeting) - 23 September 2019 (Pages 209 - 212)
- b) Board of Governors - 13 May 2019 (Pages 213 - 216)

21. ***NON-PUBLIC MINUTES OF COMMITTEE MEETINGS**

- a) Finance & Resources Committee - 4 November 2019 (Pages 217 - 222)
- b) Governance & Effectiveness Committee - 28 October 2019 (Pages 223 - 224)

- c) Audit & Risk Management Committee - 13 November 2019

The Draft Non-Public Minutes will be tabled at the meeting.

- d) Remuneration and Nominations Committee - 18 November 2019

To Follow.

22. **PRINCIPAL'S NON PUBLIC REPORT AND BREXIT UPDATE**

Report of the Principal of the Guildhall School of Music & Drama.

For Decision
(Pages 225 - 234)

23. **BUSINESS PLAN**

Report of the Principal of the Guildhall School of Music & Drama.

For Discussion
(Pages 235 - 248)

24. **ANNUAL ACCOUNTABILITY RETURN**

Report of the Principal of the Guildhall School of Music & Drama.

For Decision
(Pages 249 - 256)

25. **FINANCIAL FORECAST TO THE OFFICE FOR STUDENTS**

Report of the Principal.

For Decision
(Pages 257 - 290)

26. **OFFICE FOR STUDENTS ACCOUNTS DIRECTION FOR 2018/19**

Report of the Principal.

For Decision
(Pages 291 - 314)

27. **RISK REGISTER**

Report of the Principal.

For Information
(Pages 315 - 356)

28. **FINANCIAL STATEMENTS FOR 2018/19 AND AUDIT ASSESSMENT**

Report of the Principal.

For Information
(Pages 357 - 380)

29. **REVIEW OF YEAR ON YEAR SALARY MOVEMENTS**

Report of the Principal.

For Decision
(Pages 381 - 384)

30. **INDEPENDENT REASONABLE ASSURANCE REPORT TO THE GUILDHALL SCHOOL OF MUSIC AND DRAMA AND CITY OF LONDON CORPORATION**

For Information
(Pages 385 - 410)

31. **GUILDHALL SCHOOL MANAGEMENT INFORMATION 'DASHBOARD' 2019/20 - SEPTEMBER 2019 (PERIOD 6)**

Report of the Principal of the Guildhall School of Music & Drama.

For Information
(Pages 411 - 422)

32. **GUILDHALL SCHOOL BUDGET REPORT - 2020/21**

Report of the Principal of the Guildhall School of Music & Drama.

For Decision
(Pages 423 - 430)

33. **WAIVER REPORT: MA CTPD BERGERAC CIRCUS PROJECT**

Report of the Principal of the Guildhall School of Music & Drama.

For Decision
(Pages 431 - 436)

34. **SAFEGUARDING UPDATE**

Principal to be heard.

For Information

35. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

36. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Monday, 13 May 2019

Minutes of the meeting of the Board of Governors of the Guildhall School of Music and Drama held at Committee Room - 2nd Floor West Wing, Guildhall on Monday, 13 May 2019 at 1.45 pm

Present

Members:

George Abrahams
Randall Anderson
Deputy Michael Cassidy
Felicity Chilton
Professor Geoffrey Crossick
Professor Maria Delgado
Marianne Fredericks

Shreela Ghosh
Ann Holmes
Vivienne Littlechild MBE
Graham Packham
Alderman William Russell
Andy Taylor
Lynne Williams

In Attendance

Nicy Roberts

Officers:

Niki Cornwell	- Chamberlain's Department
Philip Gregory	- Chamberlain's Department
Jo Hutchinson	- Guildhall School of Music and Drama
Sean Gregory	- GSMD / Barbican Centre
Katharine Lewis	- Guildhall School of Music and Drama
Graeme Hood	- Guildhall School of Music and Drama
Alison Mears	- Guildhall School of Music and Drama
Martin Newton	- Town Clerk's Department
Jonathon Poyner	- GSMD / Barbican Centre
Sarah Wall	- Chamberlain's Department

1. THE CHAIR

It was moved by Deputy Michael Cassidy, duly seconded and

RESOLVED – That Alderman William Russell takes the Chair prior to the election of a Chairman.

2. APOLOGIES

Apologies for absence were received from John Chapman, Michael Hoffman and Jeremy Mayhew.

3. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

There were no declarations of interest.

4. *** ORDER OF THE COURT OF COMMON COUNCIL**

The Board noted the Order of the Court of Common Council appointing the Board and approving its terms of reference.

RECEIVED.

5. **ELECTION OF THE CHAIRMAN**

The Town Clerk read the names of those Members eligible to stand as Chairman for the ensuing year. Vivienne Littlechild being the only Member putting themselves forward for the office, it was

RESOLVED – That Vivienne Littlechild be elected as Chairman of the Board of Governors for the ensuing year.

Upon taking her seat, the Chairman thanked Governors for her election, also welcoming George Abrahams to his first meeting.

6. **ELECTION OF THE DEPUTY CHAIRMAN**

The Town Clerk read the names of those Members eligible to stand as Deputy Chairman for the ensuing year. Graham Packham being the only Member putting themselves forward for the office, it was

RESOLVED – That Graham Packham be elected as Deputy Chairman of the Board of Governors for the ensuing year.

Upon taking his seat, the Deputy Chairman thanked Governors for his election.

7. **PUBLIC MINUTES**

RESOLVED – That the public minutes of the meetings held on 19 November 2018 and 18 February 2019 be approved as a correct record.

8. *** PUBLIC MINUTES OF COMMITTEE MEETINGS**

The public minutes of the Governance and Effectiveness Committee (1 April 2019), Audit and Risk Management Committee (16 April 2019), Finance and Resources Committee (29 April 2019) and Remunerations and Nominations Committee (29 April 2019) were received.

The minutes of the Finance and Resources Committee and Remunerations and Nominations Committee were considered as late items with the agreement of the Chairman.

RECEIVED.

9. **APPOINTMENT OF COMMITTEES, ETC FOR 2019/20**

The Board had before them the Town Clerk's report on the appointment of committees, working groups for 2019/20. After discussion it was

RESOLVED – That

- (a) the terms of reference of the Capital Projects Strategic Working Group be amended, to provide for that Working Group to co-opt appropriate persons, and that the chairmanship may also be taken by such a person without residential or electoral interest in the Barbican Estate;
- (b) the quorum for each of the Board's committees be set at three persons;
- (c) an additional meeting of the Governance and Effectiveness Committee be convened by the Town Clerk, before the next meeting of the Board, to consider a report of the Principal on higher education governance matters and the chairmanship of the Board's Audit and Risk Management Committee;
- (d) proposed minor revisions to the terms of reference of the Remuneration and Nominations Committee, as agreed by that Committee at its 29 April 2019 meeting, be considered by the Board at its next meeting; and
- (e) the following appointments be made to the Board's committees and working groups for 2019/20:-

Audit and Risk Management Committee

Marianne Fredericks (Chairman)
Randall Anderson
John Chapman
Ann Holmes (until further appointment of co-opted member(s))

Finance and Resources Committee

Vivienne Littlechild (Chairman)
Graham Packham (Deputy Chairman)
George Abrahams
Professor Geoffrey Crossick
Lew Hodges (co-opted)
Michael Hoffman

Governance & Effectiveness Committee

Professor Geoffrey Crossick
Professor Maria Delgado
Marianne Fredericks
Michael Hoffman
Ann Holmes
Vivienne Littlechild
Graham Packham
Lynne Williams

Reference Sub

Vivienne Littlechild (Chairman)
Graham Packham (Deputy Chairman)
Randall Anderson
Michael Hoffman

Remuneration and Nominations Committee

Randall Anderson
John Chapman
Marianne Fredericks
Shreela Ghosh
Michael Hoffman
Vivienne Littlechild
Graham Packham
Andy Taylor

Academic Assurances Working Group

Professor Geoff Crossick
Professor Maria Delgado
Anne Holmes
Katharine Lewis
Vivienne Littlechild
Graham Packham
Lynne Williams
SU President

Capital Projects Strategic Working Group

Andrew Burns (Co-opted) (Chairman)
Randall Anderson
John Chapman
Ann Holmes
Vivienne Littlechild
Graham Packham
Lynne Williams

10. ORDER OF BUSINESS

The Board agreed to vary the order of business to first consider items for decision 10 (public), 17, 21, 22, 25 (non public) and 28 (confidential) before returning to consider the remainder of public and non public business for information.

RESOLVED – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the non public and confidential items of business on the grounds that they involve the likely disclosure of exempt information as defined in paragraphs 1 and 3 of Part I of Schedule 12A of the Local Government Act.

11. **+ INSTRUMENT AND ARTICLES OF GOVERNANCE**

With the agreement of the Chairman, the Board considered the Principal's late report on amendments to the Instrument and Articles of Government.

RESOLVED – That the Board recommends the Court of Common Council to approve the amendments to the Instrument and Articles of Government to remove references to the Privy Council and HEFCE and to maximise the opportunity for the student interest to be represented at every Board meeting.

The Board then went into non public session.

12. **NON PUBLIC MINUTES**

RESOLVED – That the non-public minutes of the meetings held on 19 November 2018 and 18 February 2019 be approved as a correct record.

13. **+ LATEST GUILDHALL SCHOOL BUDGET REPORT - 2019/20**

With the agreement of the Chairman, Governors considered the late revised report of the Principal on the latest School budget 2019/20.

14. **+ TUITION FEES**

With the agreement of the Chairman, the Board considered the late report of the Principal on the higher education tuition fee schedule for 2020.

15. **+ RECOMMENDATIONS FOR FELLOWSHIPS AND HONORARY FELLOWSHIPS**

The Principal reported to the Board on recommendations for Fellowships and Honorary Fellowships 2018/19.

16. **+ CONFIDENTIAL MINUTES**

RESOLVED - That the confidential minutes of the meeting held on 19 November 2018 be approved as a correct record.

The meeting then returned to public session.

17. *** DATES OF MEETINGS**

The Board noted the Town Clerk's report on dates of Board and committee meetings in 2019.

RECEIVED.

18. **OUTSTANDING ACTIONS**

The Town Clerk updated the Board on outstanding actions.

RECEIVED.

19. **PRINCIPAL'S PUBLIC REPORT**

With the Chairman's agreement, the Board considered the Principal's late public report.

A Governor raised the issue of the outcome of the School's space usage survey and made the point that the 65% figure would be considered appropriate in many organisations. Other members asked the Principal to let Governors know if they could be of assistance in helping to resolve the accommodation matter.

During further discussion, a Governor raised the issue of delay to the appointment of a Quality Assurance Officer (Programme Development). It was noted that this appointment had been delayed for a number of reasons. In response to a question asked, the Principal also undertook to confirm whether the School had responded to the consultation on the knowledge exchange concordat.

RECEIVED – with the Board confirming that the interim report on academic assurances annexed to the report provided assurance that academic governance continued to be effective.

20. *** URGENT ACTION TAKEN BETWEEN MEETINGS**

The Board noted the Town Clerk's report on urgent action taken between meetings.

RECEIVED.

21. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were no questions.

22. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There was no other urgent public business.

23. **EXCLUSION OF THE PUBLIC**

The Board again moved into non public session for the remainder of the meeting.

24. *** NON PUBLIC MINUTES OF COMMITTEE MEETINGS**

The non-public minutes of the Audit and Risk Management Committee (16 April 2019), Finance and Resources Committee (29 April 2019) and Remuneration and Nominations Committee (29 April 2019) were received.

The minutes of the Finance and Resources Committee and Remunerations and Nominations Committee were considered as late items with the agreement of the Chairman.

25. **PRINCIPAL'S NON PUBLIC REPORT AND BREXIT UPDATE**

With the agreement of the Chairman, the Board considered the Principal's late non public report.

26. **BUSINESS CASE FOR A NEW BUILDING**

The Board considered the Principal's revised business case for acquisition of a new building as part of discussions on the previous item.

27. **+ FINANCE REVIEW**

With the agreement of the Chairman, the Board considered the late report of the Principal on the School Management Information 'Dashboard' 2018/19 – March 2019 (period 12).

28. **COL FUNDAMENTAL REVIEW**

The Board considered an oral report of the Principal and the Chamberlain on the CoL fundamental review.

29. **STANDING ORDER NO. 40**

The Board agreed to consider the remaining items of business after the usual 2 hour duration for meetings.

30. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were two non public matters raised.

31. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There were no further urgent non public matters.

The meeting ended at 3.55 pm

Chairman

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BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Monday, 23 September 2019

Note of the **inquorate** meeting of the Board of Governors of the Guildhall School of Music and Drama held at Committee Room - 2nd Floor West Wing, Guildhall on Monday, 23 September 2019 at 1.45 pm

Present

Governors:

Vivienne Littlechild (Chairman)
Randall Anderson
Deputy David Bradshaw
John Chapman
Marianne Fredericks
Shreela Ghosh
Steven Gietzen

Dave Muncey
Ann Holmes
Jeremy Mayhew
Alderman William Russell
Andy Taylor
Lynne Williams

In Attendance:

Nicy Roberts

Officers:

Alison Mears	- Director of Guildhall Young Artists and Safeguarding (Guildhall School)
Katharine Lewis	- Secretary & Dean of Students (Guildhall School)
Sean Gregory	- Director of Learning & Engagement (Guildhall School and Barbican Centre)
Jonathon Poyner	- Director of Operations and Buildings (Guildhall School and Barbican Centre)
Catherine Lithgow	- Operations and Buildings (Guildhall School and Barbican Centre)
Niki Cornwell	- Chamberlain's Department
Graeme Hood	- Chamberlain's Department
Greg Moore	- Town Clerk's Department
Alistair MacLellan	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Graham Packham, Professor Maria Delgado and Professor Geoff Crossick.

The Chairman took the opportunity to welcome Steven Gietzen and Dave Muncey to their first Board meeting, as well as to inform Governors that Jeremy Newton (Vice Principal & Director of Advancement) was currently off work due to a fall but was expected to return to work soon. The Board placed on record its best wishes for his recovery.

The Town Clerk noted that a quorum had not been achieved. Governors agreed to discuss items on the agenda, with a note of points made to be submitted to the next formal meeting of the Board for information. Any items requiring decision would be submitted to the next Board meeting or dealt with using urgency procedures.

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

There were no declarations.

3. **PUBLIC MINUTES**

Governors noted that the public minutes and non-public summary of the meeting held on 13 May 2019 would be submitted to the next meeting for approval.

4. *** PUBLIC MINUTES OF COMMITTEE MEETINGS**

The draft public minutes and non-public summaries of the following meetings were noted:

- Governance and Effectiveness Committee – 3 July 2019
- Audit and Risk Management Committee – 11 July 2019

5. **+ MEETINGS OF THE BOARD OF GOVERNORS AND COMMITTEES IN 2019 AND TERMS OF REFERENCE OF COMMITTEES**

Governors considered a report of the Town Clerk which set out forthcoming meeting dates and also proposed amendments to the terms of reference of two of the Board's Committees.

During discussion, Governors noted the requirement within the School's Instrument and Articles of Government to advertise vacancies for co-opted Board Members (paragraph 4). It was suggested that the wording within the relevant section of the Remuneration and Nominations Committee's terms of reference should be tightened to provide consistency, as they currently made reference only to "considering" advertising.

6. **+ ELECTION OF ADMINISTRATIVE (NON-TEACHING) MEMBER OF STAFF AND REAPPOINTMENT OF CO-OPTED NON-CITY OF LONDON CORPORATION GOVERNOR TO THE BOARD**

Governors considered a report of the Town Clerk regarding the election of an administrative (non-teaching) member of staff as a Governor, as well as the reappointment of a co-opted non-City of London Corporation Governor to the Board.

Governors noted the election to the Board of Steven Gietzen as administrative (non-teaching) Governor for a term of three years, renewable twice, effective from June 2018.

Governors were also supportive of the proposed reappointment of Professor Geoff Crossick to the Board for a second term of three years, requesting the Town Clerk to consider ratifying the reappointment formally using urgency procedures.

7. PUBLIC OUTSTANDING ACTIONS

Governors noted a report of the Town Clerk regarding public outstanding actions.

8. PRINCIPAL'S PUBLIC REPORT

Governors considered the Principal's Public Report.

The Principal advised Governors that Ben Sumner had tendered his resignation and would be taking up a role at the Hong Kong Academy for Performing Arts. Recruitment for a successor would begin during the week commencing 30 September 2019.

The Director of Guildhall Young Artists took the opportunity to highlight the performance of Leia Zhu with the Mariinsky Orchestra at the Concert Hall in St Petersburg, as well as the performance of the Junior Guildhall Brass Band with students from Brass Academy Alicante at the 8th International Brass Festival.

The Principal also informed Governors that the recent UK Government policy change in respect of postgraduate study visas would make the School more attractive to potential students. She took the opportunity to place on record her thanks to the Remembrancer for his work in support of the School's position.

9. SAFEGUARDING POLICY

Governors considered a report of the Director of Guildhall Young Artists and Safeguarding which presented a revised and updated Safeguarding Policy for approval.

Governors welcomed the revised policy and thanked the Director for the significant volume of work undertaken to produce it. The Director was encouraged to ensure that the policy was on display and visible throughout the School, with the Town Clerk asked to ensure that any safeguarding training opportunities that might arise were highlighted to all Governors.

Governors requested that the Town Clerk consider approving the policy using urgency procedures.

10. CARBON REDUCTION

a) Guildhall School Carbon Reduction KPI

Governors considered a report of the Director of Operations and Buildings which provided an update on progress to date in respect of the Guildhall School's Carbon Reduction Key Performance Indicators (KPI).

The Director of Operations and Buildings noted that the School had worked hard to deal with legacy issues affecting its ability to reduce carbon effectively.

A Governor noted that the School would be appointing student 'green champions' for each production and would be undertaking a 'green audit' of productions

The Principal reminded Governors that any efforts to reduce carbon would always need to be such that the School's teaching and learning environment was in no way negatively affected, as the latter would clearly need to take priority.

b) Guildhall School Carbon Reduction Strategy

Governors considered a report of the Director of Operations and Buildings presenting a revised Guildhall School Carbon Reduction Strategy. It was noted that the Strategy would be replaced with a new and more concise document post-2020.

Governors requested that the Town Clerk consider approving the strategy using urgency procedure, subject to paragraph 89 of the report (Space Management) being confirmed as being up-to-date and references to HEFCE being altered to reflect the new arrangements with the Office for Students (OfS).

11. UPDATE ON BARBICAN GUILDHALL CREATIVE ALLIANCE

Governors considered an update report of the Director of Learning & Engagement regarding the Barbican Guildhall Creative Alliance.

The Director of Learning & Engagement spoke to introduce the report, during which he noted that future iterations of the paper would include more elements of self-review and assessments of initiatives.

Governor welcomed the report and the evidence of positive joint-working between the School and the Barbican Centre. During discussion, it was suggested that the names of responsible officers should be indicated alongside each objective, rather than initials, to assist Governors in identifying who key contacts were. It was also agreed that it would be helpful to issue an update on the relevant areas to the Governor 'champions' appointed at the joint Away Day in July.

12. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD

There were no questions.

13. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There was no other business.

14. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Part I of Schedule 12A of the Local Government Act.

15. **NON-PUBLIC MINUTES**

Governors noted that the non-public minutes of the meeting held on 13 May 2019 would be submitted to the next meeting for approval.

16. *** NON-PUBLIC MINUTES OF COMMITTEE MEETINGS**

The draft non-public minutes of the following meetings were noted:

- Governance and Effectiveness Committee – 3 July 2019
- Audit and Risk Management Committee – 11 July 2019

17. **CHAIRMANSHIP OF AUDIT & RISK MANAGEMENT COMMITTEE**

Governors considered a report of the Principal regarding the Chairmanship of the Audit and Risk Management Committee.

18. **PRINCIPAL'S NON-PUBLIC REPORT AND BREXIT UPDATE**

Governors considered the Principal's Non-Public Report.

19. **NON-PUBLIC ANNUAL SAFEGUARDING REPORT**

Governors considered the Annual Safeguarding report of the Director of Guildhall Young Artists and Safeguarding.

20. **NOMINATION FOR CO-OPTED BOARD GOVERNOR**

Governors considered a report of the Principal regarding the nomination of a co-opted Governor of the Board.

21. *** SCHOOL'S RISK REGISTER**

Governors received a report of the Principal regarding the Guildhall School of Music and Drama Risk Register.

22. *** PERIOD 4 FINANCIAL YEAR DASHBOARD**

Governors received a report of the Principal regarding the Guildhall School Management Information 'Dashboard' 2019/20 – July 2019 (Period 4).

23. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were no questions.

24. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There was one item of other business.

24.1 **SITS Software Maintenance and Managed Service and Support Agreement**

Governors considered a report of the Principal regarding a SITS Software Maintenance and Managed Service and Support Agreement.

The meeting ended at 3.33 pm

Chairman

Contact Officer: Alistair MacLellan / alistair.maclellan@cityoflondon.gov.uk

FINANCE AND RESOURCES COMMITTEE OF THE BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

Monday, 4 November 2019

Minutes of the meeting held at Guildhall at 1.45 pm

Present

Members:

Vivienne Littlechild (Chairman)
Graham Packham (Deputy Chairman)
George Abrahams
Lew Hodges

In Attendance

Officers:

Lynne Williams	- Principal, Guildhall School of Music and Drama
Jeremy Newton	- Vice Principal & Director of Advancement, Guildhall School of Music & Drama
Niki Cornwell	- Chamberlain's Department
Graham Hood	- Group Accountant, Guildhall School of Music & Drama
Greg Moore	- Town Clerk's Department
Julie Mayer	- Town Clerk's Department

1. APOLOGIES

There were no apologies

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. PUBLIC MINUTES

RESOLVED: That - the public minutes and non-public summary of the meeting held on 29 April 2019 be approved.

4. COMMITTEE'S TERMS OF REFERENCE

The Committee received its Terms of Reference and, whilst noting that they included reviewing '*any matters that may affect the finances of the Guildhall School reporting to the main Board*', Governors felt that the Terms of Reference could be more specific in terms of endorsing and recommending the Financial Statements to the Board of Governors. It was subsequently agreed that an amendment to the Committee's terms of reference should be proposed to the Board.

RESOLVED: That the Board of Governors be recommended to approve an amendment to the Finance & Resources Committee's Terms of Reference, to

reflect its role in reviewing the Financial Statements and recommending them to the Board for approval.

5. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES COMMITTEE**

There were no questions.

6. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

Date of Next Meeting

Members noted that a provisional date of 22 January 2020 at 1.45pm was proposed for the next meeting of the Committee, subject to the Town Clerk checking and confirming this date was suitable, to allow for the TRAC return to be considered in a timely fashion ahead of annual submission.

7. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Paragraph 3 of Part I of Schedule 12A of the Local Government Act as follows:-

Item	Paragraph
8 - 13	3
14 - 15	-

8. **NON-PUBLIC MINUTES**

RESOLVED, that – the non-public minutes of the meeting held on 29th April 2019 be approved.

9. **ANNUAL ACCOUNTABILITY RETURN**

The Committee received a report of the Principal of the Guildhall School of Music and Drama.

10. **OFFICE FOR STUDENTS ACCOUNTS DIRECTION FOR 2018/19**

The Committee received the Accounts Direction Guidance from the Office for Students (OfS) in respect of preparing and publishing financial statements.

11. **DRAFT REPORTS AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 JULY 2019**

The Committee considered and endorsed the Draft Reports and Financial Statements for the GSMD, for the Year Ended 31 July 2019, for recommendation to the Board of Governors.

12. **OFFICE FOR STUDENTS (OFS) ANNUAL ACCOUNTABILITY RETURN 2019 - FINANCIAL COMMENTARY**

The Committee considered and endorsed the Annual Accountability Return 2019 - Financial Commentary, for recommendation to the Board of Governors.

13. **GUILDHALL SCHOOL BUDGET REPORT - 2020/21**

The Committee considered and endorsed the provisional 2020/21 budget, for recommendation to the Board of Governors.

14. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES COMMITTEE**

There were no questions.

15. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE SUB COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

The meeting ended at 3.05 pm

Chairman

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GOVERNANCE AND EFFECTIVENESS COMMITTEE OF THE BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

Monday, 28 October 2019

Minutes of the meeting of the Governance and Effectiveness Committee of the Board of Governors of the Guildhall School of Music & Drama held at the Guildhall EC2 at 11.00 am

Present

Members:

Professor Maria Delgado (Chair)	Ann Holmes
Vivienne Littlechild (Deputy Chairman)	Graham Packham
Marianne Fredericks	

Officers:

Greg Moore	-	Town Clerk's Department
Rofikul Islam	-	Town Clerk's Department
Katharine Lewis	-	Secretary & Dean of Students, Guildhall School of Music & Drama

1. APOLOGIES

Apologies were received from Lynne Williams.

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. PUBLIC MINUTES

The public minutes of the meeting held on Wednesday 3 July 2019 were approved as a correct record.

4. ANNUAL AGENDA PLAN FOR THE BOARD OF GOVERNORS

The Committee received a report of the Principal which presented a draft annual agenda plan for future meetings of the Board of Governors.

The Chair welcomed the report, noting the importance of ensuring a good depth and breadth of items, as well as ensuring the Board continued to demonstrate best practice in its capacity as a leading conservatoire. She sought Governors' views as to the proposed plan and, during discussion, the following points were raised:

- It was noted that two items, viz.: "Update on Statutory Returns" and "Note on 5-Year Access Plan", were listed as for circulation only. The Secretary & Dean of Students advised that, whilst both items were not formal Board papers or required to be considered by Governors, it was nevertheless a helpful and timely opportunity to keep Governors' up-to-date on their responsibilities and to maintain awareness of key issues.
- With reference to the Research & Knowledge Exchange annual report, the Chair reminded Governors of the division of responsibilities following the

dissolution of HEFCE. Whilst the majority of HEFCE's activity had been taken on by the Office for Students (OfS), research funding responsibilities had transferred to Research England. The School was required to provide a code of practice to govern submissions under the Research Excellence Framework (REF) which would, in turn, determine the School's seven-year research funding allocation. Therefore, as a matter of good practice, she felt it was important for the Board to be sighted on the relevant code of practice and suggested this come to February's Board meeting.

- It was advised that the Development and Fundraising annual report would be presented to the May meeting of the Board, as their reporting would align with City Corporation's Financial Year rather than School's Academic Year.
- Governors were extremely supportive of the proposal for an annual item reporting on the Student Union's activities, observing that it was good practice for the Board to monitor what was being delivered with the grant the School provided. Logistical issues such as timing and engagement of respective Presidents was discussed, following which, the Chair suggested that the School provide the Students' Union with a template report and that this be populated with achievements as the academic year progressed.
- It was noted that the safeguarding update was a standing item which should be considered at every meeting.
- Governors discussed the role of the Academic Assurance Working Group, which had suggested that an update on some of the academic themes should be seen by the Board in more depth during the academic year. In particular, the Chair noted items such as grade inflation and diversity and equal opportunity for students, which were high on the agenda for the media and the OfS and would merit more visible discussion by the Board. It was suggested that February might be a suitable meeting for the start of these discussions.
- It was noted that the refresh of the Teaching and Learning Strategy had been delayed as a consequence of departmental restructures and reorganisations. Recruitment was now underway for an Associate Dean who would be responsible for this activity and it was therefore expected that the relevant report would come to the Board in September 2020.
- There was a lack of clarity in respect of the proposal to explore the impact of Barbican / Guildhall programmes. It was suggested that the Secretary & Dean of Students liaise with the Director of Learning & Engagement to identify what form this item might take and when.
- It was suggested that it would be helpful if a list of documents and strategies could be produced, setting out which of these were available in the public domain and where they could be located. It was also asked that a note setting out the membership and meeting dates of all the Board's committees and working groups be produced, to help with visibility.

RESOLVED: That the agenda plan be endorsed for adoption during the year, subject to the comments made during discussion.

5. UPDATE ON GOVERNANCE ARRANGEMENTS

The Committee received the report of the Principal providing an update on governance arrangements.

It was advised that the Town Clerk's representative would remain the single point of contact across all meetings of the Board and its Committees moving forward; this would be supplemented by the attendance of colleagues within the Town Clerk's department to assist with administrative items. The Chair was pleased to note the confirmation of the position, observing the importance of a single point of contact and the risks posed by alternative arrangements, which would need to be highlighted to the Audit & Risk Management Committee should the situation change.

The importance of attendance at meetings was also discussed and it was advised that the forthcoming recruitment strategy for co-opted Members would include suitable information clarifying the time commitment and expectations associated with the role. It was suggested that rolling attendance figures should be made available and used to inform consideration around the extension or re-appointment of serving Governors.

RESOLVED: That the report be noted.

6. DRAFT ROLE DESCRIPTOR FOR A CO-OPTED MEMBER OF THE BOARD

The Committee received a report of the Principal presenting a draft role descriptor for co-opted Governors.

It was noted that this role descriptor would form part of the suite of documents comprising the co-opted member recruitment strategy, which had been alluded to during discussion of the previous item.

Governors made the following comments:

- The importance of honest and frank conversation with candidates in relation to workload and expected time commitment was emphasised.
- Specific reference should be included relating to the ability of co-opted Governors to Chair the various Committees reporting to the Board, with it also made clear that membership and chairing of these Committees would be expected.
- It was suggested that no more than four people should be on the interview panel for candidates, as larger panels tended to be unwieldy and intimidating. The possibility of using serving co-opted Members as either panel members or observers should also be explored.

RESOLVED: That the draft role descriptor be approved, subject to the comments made during debate.

7. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

Recruitment

It was noted that the Audit & Risk Management Committee wished to advertise for two co-opted Members with relevant qualifications and experience. Some preliminary work on a recruitment pack had been undertaken and would be incorporated within the broader co-opted recruitment strategy.

Timing of Meetings

A Member asked if thought could be given to scheduling meetings back-to-back or at different times, in order to minimise the impact for those travelling from afar. The Town Clerk and Secretary & Dean of Students agreed to look into this matter, although it was noted that there were some limitations in respect of sequencing, as there was a need to allow for information to be fed through to the Board and for various statutory returns to be considered at the right time.

Remote Access to Meetings

A Governor asked if, with the advancement of technology, if it would be possible for Members of the Committee to participate via Skype or similar technology. The Town Clerk advised of the current legal constraints preventing this, which were to be explored through the forthcoming Governance Review. Together with ongoing activity to ensure the appropriate technology and infrastructure was in place to facilitate remote participation, it was hoped that there would be some progress in this area over the coming months.

8. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
There were no urgent items.
9. **EXCLUSION OF THE PUBLIC**
RESOLVED – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.
10. **NON PUBLIC MINUTES**
The non-public minutes of the meeting held on Wednesday 3 July 2019 were approved as a correct record.
11. **RE-PRESENTING THE COMPLIANCE STATEMENT WITH THE HIGHER EDUCATION CODE OF GOVERNANCE**
The Committee received a report of the Principal concerning the revised compliance statement for the Higher Education Code of Governance.
12. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
There were no questions.
13. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**
There were no urgent items.

The meeting ended at 12.40 pm

Chairman

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DRAFT

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Board of Governors of the Guildhall School of Music and Drama – Outstanding Actions

Item	Date	Action	Officer responsible	To be completed/ progressed to next stage	Progress Update
1	September 2019	<p>Various Actions to be progressed under <u>urgency procedures following inquorate meeting</u>:</p> <ul style="list-style-type: none"> • Item 5 – Amendments to Terms of Reference of Committees • Item 6 – Reappointment of Professor Geoff Crossick • Item 9 – Revised Safeguarding Policy • Item 10(b) – Revised Guildhall School Carbon Reduction Strategy • Item 17 – Amendment to Audit & Risk Management Committee's terms of reference • Appointment of Natasha Bucknor to the Board • Item 24(a) – SITS Software Maintenance and Managed Service and Support Agreement 	Town Clerk	September 2019	Complete – see report of action taken on agenda.

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Meeting	Item description (excludes usual minutes and other housekeeping etc)	Strategic	Statutory/ regulatory	CUC Code and good practice	Other committees where a requirement or expectation
September BoG	Main theme: under 18s				
	Strategic plan and Business plan updates (could be included in Principal's report)	x			
	Principal's public and private reports (to include NSS/WSS results and update on enrolments)	x		x	
	Safeguarding public and non public and revisions to policy		x		
	Carbon reduction KPI and revised strategy		x		
	Chairmanship of Audit & Risk			x	Governance & Effectiveness
	School's Risk Register		x		Audit & Risk
	Period 4 financial forecast				
	Students' Union Annual report (from Sept 2020)			x	
	Short report on Barbican Guildhall Creative Alliance		x		
November BoG	Main theme: Higher Education - academic and other assurances				
	Strategic Plan and/or business case update	x			
	Principal's public and private reports	x		x	
	Academic Assurances: Academic Board annual report and Academic Assurance Working Group report			x	Academic Assurance Working Group
	"Single conversation" with OfS (financial statements for previous academic year, audit assessment, assurances etc) -		x		Audit & Risk, and Finance & Resources
	Budget for City of London	x		x	Ideally Finance & Resources first
	International strategy		x		
	Space (could be included in Principal's report)?		x		
	Remuneration Annual report		x	x	Remuneration & Noms Committee
	BoG Recruitment strategy (including role descriptors)			x	Remuneration & Noms Committee
February BoG	Main theme: Research, Knowledge Exchange (& Barbican Alliance)				
	Strategic Plan update (could be included in Principal's report)	x			
	Principal's public and private reports (to include student number snapshot)	x		x	
	Research & Knowledge Exchange annual report (to include reference to research ethics and research integrity) and short presentation			x	
	Compliance with the CUC Code of Governance (for inclusion in the annual assurance statement)			x	To be seen by Governance & Effectiveness Committee first

Meeting	Item description (excludes usual minutes and other housekeeping etc)	Strategic	Statutory/ regulatory	CUC Code and good practice	Other committees where a requirement or expectation
	Prevent: report to Board following annual monitoring report to OfS for previous year (for info) -		x		
	Access Agreement/Participation Plan: report on monitoring for previous year (for discussion)		x		Senior Management Team first
	Widening Participation Strategy (for approval)				Academic Board/SMT first
	TRAC report (for info)		x		To Finance & Resources Committee in Jan
	Equality scheme & action plan (to include BoG diversity)			*	School Committees first
	Safeguarding update - verbal				
Late May/ early	Theme: general business				
	Strategic Plan update (could be included in Principal's report)	x			
	Principal's public and private reports (to include forecast on enrolments)	x		x	
Page 28	Assurances: promotion of equality and diversity to include the results of the monitoring and the action taken			x	
	Academic Assurances: actions to enhance to student experience			x	
	Development and fundraising annual report			x	
	Financial forecasts for OfS (this year Sept but might revert back to summer)		x		Finance & Resources first
	Approval of tuition fees for next recruitment cycle		x		Senior Management Team first
	Nominations for honorands			x	Senior Management Team first, then Nominations Committee
	Safeguarding update - verbal				
	Annual waivers report (Procurement)t)			x	Grand Committees
2 March away day	Business plan and KPI performance				
	New projects				
	Artistic plan for the following academic year				
	Afternoon: joint meeting with Barbican, poss Creative Alliance bridging document and C4M				

One-off items for 2019/20

Item description (excludes usual minutes and other housekeeping etc)	Details	Proposed Committee date	Strategic	Statutory/regulatory	CUC Code and good practice	Other committees
Teaching & Learning Strategy document	Current one expired 2017 - new one needs to be approved by the Board	Awaiting new Associate Dean of Teaching & Learning - May earliest, possibly Sept 20	x		x	Academic Board
Strategic goal 2 - project 2	Jointly developing an evaluation and research strategies / frameworks, in particular by exploring the impact of Barbican Guildhall Programmes in society	date to be determined when something available to share				
Widening Participation Strategy document	Includes access and equality and diversity	Feb-20	*			Academic Board/SMT
International strategy document		Nov-19	*			
Programme Closure document	BA in PACE	Nov-19		*		Academic Board
Research Excellence Code of Practice	to be presented alongside research annual report	Feb-20			*	Academic Board/SMT
Waiver report	Tribal Student Record Systems	Sep-19		*		
For circulation outside of Board papers	Cycle of general financial reporting (when OfS cycle becomes clear)				x	
	Update on statutory returns				x	

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Agenda Item 7

Committee: Board of Governors of the Guildhall School of Music & Drama	Date: 25/11/2019
Subject: Principal's Public Report November 2019	Public
Report of: Lynne Williams, Principal, Guildhall School	For Information
Report author: Lynne Williams, Principal, Guildhall School	

Summary

This report updates the Board on a number of current issues:

- Graduation 2019
- Quality of learning and teaching environment by department (including Music, Drama, Production Arts, Advancement and Under 18s)
- Awards and Prizes

Recommendation: that the Board receives the report and notes its contents.

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Principal's Public Report November 2019

Introduction

On Friday 1st November we celebrated the graduation of 398 undergraduate, post graduate and doctoral students across two ceremonies in the historic Guild Hall. We were pleased to be able to welcome 733 guests in total on the day and in particular, Roger Wright CBE, as our honoured guest for the morning ceremony to deliver the occasional address. Sir David Wootten stepped in as Representative Lord Mayor for the evening ceremony and was joined by Sheriff Mainelli and Mrs Mainelli and Sherriff Chris Hayward and Mrs Hayward. Thank you to all those members of the Board of Governors who attended and contributed to these special events. Many parents and friends commented positively on the warm and welcoming environment created and staff are to be congratulated on delivering a memorable day.

Another highlight of the term was the Barbican Guildhall Creative Learning 10th anniversary celebrations held in the Conservatory and Garden rooms of the Barbican. Guests were able to interact with artefacts and watch a specially commissioned film for the occasion. Again, thanks to those board members who were there to support the creative learning team.

We continued to contribute to the thought leadership of the sector by presenting at the recent bi-annual Conservatoires UK Conference in Glasgow. Director of Guildhall Young Artists and Safeguarding, Alison Mears and Secretary and Dean of Students, Katharine Lewis delivered key note lectures on Access, Participation and Student Pathways.

It has now been confirmed that the new Lord Mayor, William Russell will launch the Institute for Social Impact in May of next year as an integral part of his mayoral year theme. We will also be holding a fundraising evening at Mansion House in October to celebrate the Guildhall School's 140th anniversary.

We are continuing to receive a great many new invitations from international institutions for academic and artistic partnerships including Australia, China, Korea and Russia. We are currently hosting production arts staff from Victorian College of the Arts, Australia.

There has been some positive movement in terms of education reform recently announced through the Durham Commission. The School has been campaigning for more creative arts time in the timetables of both primary and secondary schools and the recognition of the value of the arts to be recognised in the Ofsted inspection process. The Durham Commission on Creativity and Education report makes ten recommendations including a statement that 'young people should be better prepared for the changing world of work. They need the creative capacities that employers seek and which enable them to be resilient and adaptable, to pursue portfolio careers and engage in lifelong learning.' I would urge the members of the board to read the full set of recommendations which acknowledge arts and culture as an essential part of the education of every child.

This term we are beginning to see the benefits of increased investment in our digital environment including the streaming of key staff meetings, increased uptake of blended learning models by academic staff, the development of a pilot remote learning programme within Guildhall Young Artists and increased uptake by students of new digital programmes.

The new patron scheme launched this year is proving to be very successful. To date we have welcomed an increasing number of patrons and potential donors to two newly formatted Principal's Guest Nights focussed on performances of *The Wheel* and *La Fedelta Premiata*. We have also been awarding Guildhall Fellowships at high profile events. Director of the Australian Chamber Orchestra, Richard Tognetti was awarded an Honorary Fellowship at a concert in Milton Court and we are planning to award Michael Tilson Thomas his Honorary Fellowship during an LSO concert at Milton Court on 16 November.

Highlights of current departmental achievements are grouped under two headings: Quality of Learning and Teaching and Organisational Sustainability.

Quality of Learning and Teaching Highlights since September 2019 Music

Academic Assurances: - enhancement of the student experience - student employability
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Music is working on a number of key partnerships and collaborations at present. They include:

- A partnership between the Juilliard School New York, Sibelius Academy Helsinki and Guildhall on a joint international project for Spring 2020 involving singers and pianists.
- We have also invited Julia Bullock, a black American soprano, to become an Artist in Residence at the School. Julia is the go-to soprano for John Adams and Peter Sellers and has done some cutting edge work around political identity and the artist. Julia also works with Katie Mitchell, a theatre director who is a close friend of Orla's and who we hope to also involve in projects going forwards.
- The Australian National Academy of Music (Melbourne) has invited us to perform 2 Beethoven String Quartets in their "Quartetthaus". We have also been in talks involving the Barbican to bring the Quartetthaus building (a temporary structure with a revolving stage) to the Barbican in 2021. The Australian High Commissioner, George Brandis is also involved in these discussions.

Strings: Highlights

- Internal preselection auditions for the London Symphony Orchestra String Experience Scheme: 12 violins and 4 each of cellos, violas and double bass were selected out of 55 candidates.
- In October Guildhall hosted two of the four LSO orchestra audition workshops open to students in all London music colleges for the LSO String Experience Scheme auditions.
- Four violin concerto finalists selected by auditions for the Max & Peggy Morgan prize.
- Nick Vegas, DB (MMus) & Lorenzo Narici, Vln (MPerf) have won places in Southbank Sinfonia

- StringLab 11 November with Paul Roberts (Rethinking Liszt) and on 18 November Alasdair Tait, CEO of YCAT will discuss the future of young artists.
- The first Blind Mock Auditions for PG & Yr4 BMus was oversubscribed with 21 participants.
- Patricja Mynarska, violin (MPerf , '18) is on trial with the London Symphony Orchestra
- Strings Teaching skills seminar hosted lectures from the Head of Strings for CYM (Morley College), Head of Strings from Junior Guildhall, Creative learning project leader Sigrun Griffiths and Junior Guildhall instructor of Chamber Music, Maureen Parrington.
- New staff Jose Moreira has been assigned to oversee the re-organisation of the bass orchestra repertoire classes
- Staff taking advantage of Erasmus residencies and other external courses and masterclasses to enhance recruitment.

Vocal Studies

- Bavarian State Opera, Fixed Contract from 2020-21 season
 - Caspar Singh (Vocal BMus 2018)
- Glyndebourne Festival Opera Young Artist 2020
 - Nancy Holt (Vocal Masters)
- Garsington Festival Alvarez Young Artists 2020
 - Liam Bonthron (Vocal Masters)
 - Florian Panzieri (Vocal Adv Cert)
 - Erin Rossington (Vocal Masters)
- Grange Festival Young Artist 2020
 - Kamil Bien (Vocal Masters)
- Buxton Festival Opera 2020
 - Eleanor Neate (Vocal Masters)
- British Youth Opera Basil Turner Award 2020
 - Liam Bonthron (Vocal Masters)
- Shuck 'n' Jive play at Soho Theatre (October), written & directed by
 - Simone Ibbett-Brown (Vocal Masters)
- Charles Griffes CD recording project, incl. fundraising recitals
 - Alexandria Wreggelsworth (Vocal Art Dip)

Wind, Brass and Percussion

- Musicians from the Oslo Philharmonic gave masterclasses in October, during their tour in the UK. One was given by their principal trombone Audun Breen, a 2014 graduate.
- The British Horn Festival was hosted by the School on Sunday 13th October.
 - The event was led superbly by Jo Hensel. The focus of the day was not only on great horn playing, but on teaching and learning – empowering the teachers and inspiring the young players. Professors Richard Bissill and Chris Parkes were the official “star” players – and there were many more stars there too.
 - Over 370 people attended, and at least 280 of these were horn players! (the rest were parents and non-playing horn enthusiasts). This included around 90 x Under 18's who took part in multiple workshops, ensembles and Masterclasses.

- The impact factor on the young players (and their teachers) will have been high.
 - It is also an excellent model for a WBP Open Day to stimulate recruitment in these challenging times.
- WBP Open Day took place on Thursday, 7th November
- WBP will host 11 masterclasses from the LA Philharmonic in two weeks' time.
- Current performance projects:
- Legendary clarinettist Michael Collins CBE will direct a performance of a Richard Strauss Wind Sonata with Guildhall students on Monday 2nd December
- Alums Tom Gimson and Joh Rittipo Moore worked with saxophone students on a programme of their own music with Jonny Greenwood (Radiohead), for a 11th Nov concert.

Electronic Music

- Highest application numbers at formal deadline - expected to exceed all time record.
- Public Masterclass in 'Sampling Technique' in Milton Court Concert Hall was fully booked.
- Recording Session with Guildhall Session Orchestra for new 'Idents' project.
- Illuminated River Launch Concert with Guildhall Session Orchestra
- Three separate projects as part of Barbican's "Beethoven Weekender":
 - 'Beethoven Plugged In';
 - Ludwig Animation Underscore;
 - Pastoral Installation in Conservatory.
- Links with Sundance Film Festival and Met Film School confirmed for our Film Music Principal Study.
- London Film School are wanting to collaborate with us.
- Music Catalogue Program agreed with marketing to provide underscore for Social Media videos
- London Music Conference partnership under discussion

Music Therapy

- Recruitment is healthy in Music Therapy with 11 PG MA students enrolling in September 2019
- The recent Open evening and Open Day events were well attended with very enthusiastic feedback
- Staff achievements: Donald Wetherick, Anne Sloboda and 2 outreach tutors Marianne Rizkallah and Irene Pujol Torres gave Researchworks presentations in Milton court as part of the Social Impact of Music Series.
- MT: Graduate employment successes
 - 2013 alumnus and Guildhall Outreach staff member Eugenie Aitcheson appointed Arts Therapies Clinical Lead at Eden Academy Special Needs School Trust
 - 2015 Alumnus Alexandra Oliver appointed Head Music Therapist at children's charity Coram
 - 2016 graduate Roxanne Scott appointed as Lead Music Therapist at Haven House Childrens' Hospice
 - Hilary Davies has obtained a permanent full -time position in Nordoff-Robbins Scotland (the first ever Guildhall graduate to be employed there)
 - Laura Spencer has obtained a full-time position at Chiltern Music Therapy

- Nick Richards has obtained a position of Music Therapist at William Henry Smith residential school in West Yorkshire for boys with social and mental health challenges
- John Morcom and Lucy Osborne have been selected to do 3 months of outreach work with the charity ABCD which does therapeutic work for young people with disabilities in West Bank Palestine
- The Music Therapy Department staff and year 2 MA students hosted a visit from a community mental health choir in Silk Street music hall on 15th October

Historic Performance

- Guildhall Consort (HP/Vocal students), directed by Eamonn Dougan, collaborated with Milton Court Artist-in-Residence, Alison Balsom, former artistic director of the Globe, Dominic Dromgoole, and the English Concert in a revival of Alison Balsom's Restoration trumpet entertainment, Gabriel. As well as the opportunity of working in close proximity with world-class actors and musicians, this project gave our students valuable experience of the kind of performing and rehearsal processes increasingly expected by the profession. The project culminated with concerts in Saffron Hall and the Barbican.
- Artist Diploma student, Thomas Allery, has been appointed Assistant Director of Music at The Temple Church, a position to which he moves from Director of Chapel Music at Worcester College, Oxford.

Jazz

- We have been thrilled at the refurbishment of the basement studios, this has gone a long way to increase student and staff environmental conditions. Without doubt we now have the best rehearsals rooms of our competitors, both in acoustics and equipment.
- A major syllabus commission, with online learning, audio visual distribution using Planet eStream and student support at its core
- Studio Orchestra projects this year featuring entirely Guildhall Students, such is the level of their playing that it is not necessary to hire in professional support. We welcome Joe Stillgoe in January for a multi-media spectacular and in March present a concert of the music of the Beatles, reimagined; this concert will uniquely run with no on costs, as HoD will conduct his arrangements for BBCCO, all soloist roles performed by students.
- Widening and diversifying of staff body, in particular the appointment of Clare Wheeler to look after jazz vocalists. We welcomed Sigrun Griffiths and Nell Catchpole to our department, and whilst their work is across the school we are able to re-implement educational teaching
- The appointment of Assistant Deputy HoDs has brought the department into line with others in the school and has had a huge impact in communication and management
- We welcomed Adam Williams (MO) to supervise Jazz Ensembles and Equipment. Our combo performances take place in industry venues, Kansas Smitty's and Old Street Records, showcasing student performances beyond the walls of the campus and into our community
- Our Tuesday big band performance series continues to draw large audiences with visitors having to be regretfully turned away at the most recent concert.

Academic Studies

- Strong beginning of the year, adjustments made where feedback had been less favourable. Overall the new structure of BMus1 and 2 in Academic studies has been praised by the External Examiners.
- Great improvements of the interface and accessibility of VLA is have a positive impact on AS teaching. This is increasingly becoming well embedded into the teaching practices, including teaching material and videos of lectures.

Drama: Highlights

Acting Studies:

- All of the first cohort on returning for their final year at CAD were auditioned by the RSC for a co-production taking place in China. Awaiting results.
- The final Guildhall public production 'A Journey' was well attended and positively received both at Guildhall and back at CAD. Its innovative, devised nature was roundly commended.
- Our new cohort has settled in very well and is integrating wonderfully with the acting students.
- Danny McGrath has been appointed as the full time post of Acting Studies Programme Leader from the end of this term.

PACE

- The programme made a successful physical move into Drama. The students, staff and administration team now inhabit the same building which has led to a sense of unity and opened up new possibilities for positive and practical creative exchange.
- The annual Residency in Salford was a huge success, not least because all the students attended.
- It was hugely valued by staff and students that Kenny Mukendi's family were hosted at Graduation. His memory being honoured by presenting them with his posthumous award was a powerful moment of remembering and closure.
- Many good news stories from last year's graduates including the news that Katy Bunting has a full time post at The Royal and Derngate Theatre as part of the Education and Outreach team there.
- Following a rigorous recruitment process, and meeting with a very strong field, we have made an offer of employment to a new Head of Interdisciplinary Practice. This new role will take on Programme Leader of the programme and lead on developing new BA and MA programmes as well as leading on collaborative, interdisciplinary ambitions across the school.

Acting

- Noticeably increased industry interest in 3rd year public productions. Lots of interest from casting directors and agents in this cohort.
- Some very positive media and audience response to the first 2 shows. Very strong ticket sales.
- Lots of success from this year's graduates including: Mirren Mack (BBC) Joseph Potter (Orange Tree) Jasmine Lee Jones (Royal Court, Young Vic) Kalungi Ssbandeke (Almeida theatre)
- The revalidation process has enabled the team to start work on implementing more robust structures around timetabling, planning cycles and communication.

- Successful delivery of ground breaking workshops on resilience and creativity by Polly Teale (Shared Experience)
- Continuation of ensuring high profile and diverse industry figures to work as visiting practitioners.

Production Arts: Highlights

Highlights since September 2019

- Production Arts staff and students collaborated to great effect on three productions: “Red Velvet”, “The Wheel” and “La Fedeltà Premiata”.
- Ben Sumner and Rhian Jones travelled to Beijing where the Central Academy of Drama and Guildhall School co-presented a three-day seminar on performance Production Management. They were joined by presenters from the Barbican, the National Theatre and Anystage Productions. It is hoped that this may lead to further collaborations and may make connections that would allow the Production Arts Skills Exchange project to continue in a new format beyond the current ACE funding via the Royal Opera House.
- A new Head of Performance Venues – Charles Haines – has been appointed. Charles was previously Head of Production at Setsquare Staging. Previous roles include Chief Technician for the Millennium Dome and Technical Director of the Royal Albert Hall. Charles is already very familiar with our venues as for many years he undertook inspection and maintenance of our flying and rigging systems in his capacity of Director of Hall Stage; other Charles is also a Guildhall graduate and has a passionate interest in Production Arts training.
- Our graduates are moving out into the world of work. Highlights include:
 - Bethan Senior: full time Production Management Assistant at Smyle
 - Jess Case: freelance Scenic Artist at Eton
 - Marcus Lim: freelance Scenic Artist (last jobs - concrete bridge for artist Mark Leckey at the Tate Britain and work for Netflix)
 - Anthony Morton: Freelance Scenic Carpenter at Globe theatre
 - Isabel Walters: MA in costume at RADA and working freelance as a props/costume maker for Cirque Beserk
 - Lucy Smart: freelance propmaker
 - Anna Metcalfe: freelance Scenic Artist (currently designing murals)
 - Mia Nielson - LSO
 - Megan Carey stage crew “Dear Evan Hansen”
 - Abi Palmer - ASM/ book cover “Everyone talking about Jamie”
 - Juliet Hague - DSM Tour of “Posh” & now ASM on “Les Miserables”
 - Jack Sheffield - ASM at Rose Theatre Kingston
 - Chloe Siller - internship in New York
 - Chloe Hardy - ASM at Trafalgar studios
 - May Howard-Shigeno - undertaking the Assistant Director fellow with the Guildhall Opera Department
 - Tamsin Youngson - stage crew at The new Bridge Theatre
 - Natasha Holdaway - ASM at Almeida Theatre

- Katie Wilson -Costume Assistant on “Les Miserables” - concert & now new production
 - Marnie O’Ceallaigh - Costume Assistant Birmingham Royal Ballet – “The Nutcracker” and now at the Royal Albert Hall.
 - Lydia Comer-Naroway- Costume Assistant - on a film and now Costume Assistant on the RSC season at the Barbican.
 - Megan Rider - PA at Dewynters Ltd - Theatrical Marketing company
 - Giovanni Rossi has been on tour all over the world as Video Designer to HUGE audiences for electronic music artists.
 - Laurie Lumley is creating VR visualisation working for Projection Artworks.
 - Mia Kosminsky has done a video design for the Southbank and is presenting her art at Lumiere Festival Durham.
 - Toby McManus is the video technician on the biggest projection event at Lumiere this year and works full time for QED.
- The proposal for a new BA in Design for Performance is progressing through the Programme Board and is expected to go to a validation exercise in the Spring Term with a first intake in September 2021 **subject to suitable space being identified and procured.**

Organisational Sustainability

- Marketing & Communications have been promoting recent successes for the School including:
 - The official ‘launch’ of Guildhall Live Events, with a new website
 - Awarding of honorary fellowships (see list below)
 - The appointment of two Leverhulme Early Career Fellowship in Research
 - The tenth anniversary of Creative Learning
 - The appointment of the next Composer in Residence at the Royal Opera House/Guildhall School
- We opened the academic year and autumn season with a reception for 70 supporters, prospects and friends around the GSO, Chorus & Jazz Orchestra concert on 27 September at which the Principal delivered a welcome speech and launched our new Patrons programme, a philanthropic giving initiative in support of Guildhall’s exceptional artistic training. Since its launch 16 Patrons have come on board (including four members of the Board of Governors) and their names are now featured on the Patrons page of the Guildhall School website which can be found here:
https://www.gsmd.ac.uk/support_the_school/how_you_can_help/guildhall_patrons/
- The first two reformatted Principal’s Guest Nights took place around *The Wheel* on 22 October and *La Fedelta Premiata* on 6 November with 100 guests entertained over these two nights. The Principal and creative teams delivered speeches and staff and students represented the School. Costumes, props, production photographs and model boxes were on display from Production Arts. All prospects will be invited to join the supporter programmes available at the School.

- The next opportunity for governors to join a similar event at Guildhall School will be in the spring term: *Guildhall Symphony Orchestra* reception and performance on 11 March 2020.
- Please save the date of 20th October 2020 to join us in celebrating the School's 140th anniversary year with a fundraising gala in the presence of the Lord Mayor and Sheriffs of the City of London in the Egyptian Hall at Mansion House. Governors and Trustees of the Guildhall School Trust are warmly encouraged to buy tables for this special occasion and use it as an opportunity to introduce potential new supporters to the School. Tickets for the event will be promoted in the new year.

Guildhall Innovation: Highlights since September 2019

- Working in the partnership with the Museum of London, Barbican Creative Learning and Production Arts staff, WP students have been invited to take part in a day of activities based on the Beasts of London experience, including workshops, tours and a visit to the Museum of London looking at the making of the exhibit. This has been organised by Creative Partnerships Manager Jo Chard and Widening and Participation officer, Ashleigh Hope in connection with Culture Mile learning.
- Guildhall Live Events with Creative Partnerships Manager, Jo Chard, delivered a successful VR experience at the August Bank Holiday "A Very Beastly Street Party", funded by the Arts Council. The five-minute story featured animals staged around a grand animal tea party. The event was re-staged at the Museum of London as part of their October half-term offer.
- This year's Creative Entrepreneurs cohort comprises eight businesses, including three that have come through the Barbican Guildhall Young Enterprise Lab.
- For the first time one of our participants in Creative Entrepreneurs is on a full scholarship generously donated by the Guild of Entrepreneurs
- After the success of the summer schools which welcomed 592 participants to the School over three weeks, the Open Programmes team has been working on the 2020 programme of short courses and summer schools. The programme is continuing to expand with seven evening courses starting in January 2020 and two new music short courses for adults in the spring.

Guildhall Research: Highlights since September 2019

- A new cohort of doctoral students began their studies, including the second holder of the Guildhall-Barbican doctoral research studentship and the fourth of the Guildhall-Royal Opera House doctoral composer in residence award
- Two new post-docs, Maia Mackney and Kate Wadsworth, began their research, funded by Guildhall-Barbican Creative Learning/Esmée Fairbairn Trust and Guildhall/Leverhulme Trust respectively
- A further post-doc, Alessandro Mazzola, has been appointed to work alongside John Sloboda on his AHRC-funded project on socially impactful musical practices
- The culminating event of Cormac Newark's AHRC-funded project on the operatic canon was held at the Royal Opera House, attended by representatives of funders and political decision-makers, as well as opera companies, journalists and academics

- A new bid of just under £700k has been submitted to the AHRC for a project on the Guildhall-Barbican archives.

Barbican Guildhall Creative Alliance: Updates since September 2019

- Ahead of a meeting with Guildhall and Barbican Board Members scheduled for Monday 2nd March, we will be reviewing the Bridging Document (and strategic projects) to reassess the goals & project areas so that the document more accurately reflects current priorities. We will be bringing this for discussion at the joint awayday, along with specific examples of collaborative work across the organisations.

Guildhall Young Artists: Highlights since September 2019

- 10 Junior Guildhall students progressed to the Guildhall School BMus course in September. This was out of a total cohort of 51 leavers (some of whom are singers who are generally advised to study a different course before applying to Guildhall when their voices have matured).
- 3 of the students progressing to senior Guildhall went straight into the second year having completed the first year academic requirements whilst at Junior Guildhall.
- LSSO gave a highly acclaimed concert at the Barbican in September featuring the music of composer Eleanor Alberga and in collaboration with the Elmhurst ballet school.
- GYA Islington Satellite centre has now opened a second centre at Arts and Media School Islington.
- Student numbers have increased in the GYA regional centres. In September 2019 student numbers are up to nearly 500, an increase of 18% from the previous year
- Students are travelling to the x4 GYA regional centres from 15 English counties/unitary authorities – representing nearly one third of the country.
- During September 8 regional centre students started at a UK conservatoire/university (x2 at Oxbridge) to study a music related course (centres have been open for between 3 to 5 years) – our first cohort to come through.
- The Saffron CYM centre now has a signed partnership agreement with Saffron Hall, Essex County Music Hub and Saffron Walden County High School
- A horn student at CYM London progressed to the Guildhall School BMus course in September.
- The first Cohort from the Primary Years Programme have progressed to joining the full Music Programme this year.

Prizes and Awards

External

Manon Parry (BMus)

- 1st Prize in the Junior Ferrier Competition

Leif Tse (BMus)

- 2nd Prize in the Junior Ferrier Competition

Academic Assurance: employability
--

Mark Christian Bautista (Vocal Studies)

- Winner of the Dvořák Society for Czech and Slovak Music Prize for the best performance of a song by a twentieth or twenty-first century Czech or Slovak composer at the Emmy Destinn Young Singers Award 2019

Nicholas Kennedy (Guildhall Artists Masters)

- 1st Prize in the The Young Scholars' Chopinological Essay Competition

Alumni

Carl Wheatley (Technical Theatre, Graduated 1992)

- Appointed Chief Executive of Hull's Northern Academy of Performing Arts

Omar Lye-Fook MBE (Music, Graduated 1989)

- Winner of Ivors Academy Gold Badge 2019

Harriet Burns (Music, Graduated 2018)

- 2nd Prize in the The Wigmore Hall and Independent Opera International Song Competition

Michael Pandya (Music, Graduated 2019)

- Pianists Prize in The Wigmore Hall and Independent Opera International Song Competition

Emma Martin (Violin 1992) & Deian Rowlands (Harp 2002)

- Appointed as the first ever Ensemble in Residence for The Commonwealth Resounds as part of the Dionysus Ensemble

Gethin Lewis (Graduated 2019)

- Joined Glyndebourne Touring Opera

Neo Jessica Joshua (Nao) (Jazz 2012)

- Nominated for Mercury Prize

Osian Gwynn (Music, Graduated 2011)

- Appointed Director of Pontio Arts at Bangor University's Arts and Innovation Centre

Lorena Paz Nieto (Music, Graduated 2014)

- Vocalist of the year at the LUKAS: UK Latin Awards

Mirjam Mesak (Music, Graduated 2016)

- Winner in the Performing Arts Category at the Bavarian Art Prize 2019

Rosalind Ventris (Music, Graduated 2011)

- Selected as a 2019 CMF Artist (viola) by the City Music Foundation

Cem Mansur (Music, Graduated 1981)

- Appointed as General Art Director at Cemal Resit Rey (CRR) Concert Hall in Istanbul

Miguel Pliego, double bass (BMus '19)

- Winner of the ORR/Monteverdi Choir academy and first prize at the "Amsterdam Vienesese days" competition

Emanuel Oliveira, double bass (BMus '18)

- tutti position at the Flemish Opera (Antwerp/Gent)

George Tarlton (Guitar, Graduated 2015)

1st Prize in the London International Guitar Competition

Celia Quartet invited to join the string quartet network "Le Dimore del Quartetto"

Erika Baikioff (Vocal Masters 2018)

- 1st Prize in the Helmut Deutsch International Song Competition

Joel Terrin

- 2nd prize, Lausanne Kattenburg Competition

Harp made a clean sweep at the 5th International Harp Competition in Slovenia in October: Oliver Wass (MPer, '18) 1st prize in the under-28s, and Lise Vandersmissen (Junior Fellow, MPerf, '19) 1st prize in the under-25s.

Junior Guildhall Composition Alumni

- **Benjamin Wallfisch** composer of David F. Sandberg's box office #1 film SHAZAM!, Andy Muschietti's IT, the highest grossing horror film of all time, and co-composer of Denis Villeneuve's acclaimed BLADE RUNNER: 2049 (with Academy Award winner Hans Zimmer), Benjamin Wallfisch has worked on over 75 feature films and has received Golden Globe®, BAFTA®, 2x GRAMMY® and Emmy® nominations. He just finished scoring IT: CHAPTER TWO for New Line/Warner Bros. Benjamin was among the first cohort of students who studied composition with Jeffery Wilson at Junior Guildhall.
- **Alex Woolf** studied at Junior Guildhall with Jeffery Wilson and has gone on to great things. 'One of the UK's freshest new composing voices' (PRS For Music), and has written music for a wide variety of artists and ensembles; these include Sir James Galway, London Symphony Orchestra, the Tallis Scholars, the BBC Philharmonic, and the Choir of St John's College, Cambridge. Alex has received commissions from organisations including the Royal Philharmonic Society, BBC Radio 3, the Lutheran Church of America, Classic FM, The Arts Society, and Aldeburgh Music.
 - "A major presence in starry company" — Gramophone
 - Alex graduated with a double First from St John's College, Cambridge University, subsequently completing his Master's degree at the Royal Academy of Music, where he studied with David Sawer, Huw Watkins, and Oliver Knussen.

- **Matthew Sheeran** attended Junior Guildhall as a composer quite often with his younger brother in tow carrying a guitar! Most of us are familiar with British singer-songwriter Ed Sheeran, who is regularly sweeping the popular charts, but there is another Sheeran who is dominating the music scene under the radar: Matt Sheeran.
 - A highly accomplished musician in his own right, the brother of pop star, Ed, is one of music's best kept secrets. The classically-trained composer already has numerous impressive projects under his belt. Equipped with sought-after composition skills for crossover commercial success, in recent years he has been busy reworking chart-toppers such as Stormzy's 'Blinded by Your Grace' and Ed Sheeran's 'Perfect', as well as arranging scores to promote Oscar-winning film The Shape of Water and Russian series, Viking.
 - With the new announcement that Matt has signed exclusively to BMG, it's likely that we'll be hearing a lot more from the talented composer in future. He is the first composer to join the full-service sound agency for publishing across both the commercial and production music divisions.
 - Speaking on the news, Matt says: "I always planned to go into composing for commercials and films after university. This was an opportunity that presented itself. I saw three different publishing companies that were all really good, but BMG was really exceptional. It wasn't a difficult decision. It definitely felt like the right place to go."
- **Kate Whitley** (b. 1989) is a composer and pianist based in South London. An alumni of Junior Guildhall where she studied composition with Jeffery Wilson and Cambridge University
 - She runs The Multi-Story Orchestra with conductor Christopher Stark, which performs in car parks around the UK: "forget fusty concert halls, the future of music is emerging in a municipal car park" (The Times).
 - She writes music for concert, ballets, choirs and orchestras and her music has been broadcast on Radio 3 and performed as part of the BBC Proms.
 - Her piece Speak out to words by Nobel prize winner Malala Yousafzai was commissioned by the BBC for International Women's Day 2017 in support of the campaign for better education for girls: 'a powerful statement, full of kinetic energy' (Wales Arts Review) and has since been performed by orchestras around the world.
 - Her pieces for children's choir and orchestra include Alive to words by poet Holly McNish, which won a 2015 British Composers Award and was described as "a remarkable feat" (The Telegraph), and I am I say to words by Sabrina Mahfouz, described as "a tremendous work" (The Times).
 - In 2018 she wrote Sky Dances for the London Symphony Orchestra, which was performed by an orchestra of over 100 in Trafalgar Square conducted by Sir Simon Rattle.
 - Winning a 2018 Critics Circle Award, she has been described as a composer with "a strong, distinctive voice who, without compromising,

communicates directly to a wide audience, within the concert hall and beyond”.

- NMC Recordings released a CD of her music in March 2017, called *I am I* say: “unpretentious, appealingly vigorous and visceral” (The Guardian); a fresh and individual creative voice” (BBC Music Magazine); “make no mistake, Kate Whitley is a composer to watch” (Gramophone).
- **Cevanne Horrocks-Hopayian**, born in Suffolk, England and of British/Armenian descent, she trained in composition at Junior Guildhall School of Music and Drama with Michael Christie and Jeffery Wilson before gaining a first in Music from Girton College, Cambridge, where she was awarded the Rima Alamuddin Composition Prize in 2004, the Turle Scholarship for Music in 2006, and the Gamble Prize for Research in 2006. She held a scholarship at Trinity College of Music in London in 2006–07.
 - Horrocks-Hopayian began working with the London Symphony Orchestra in 2010-11, as a participant in their Panufnik Scheme. She wrote for the London Symphony Orchestra Community Choir in 2017. The London Symphony Orchestra also commissioned her to arrange a traditional Gamelan piece, 'Ngedas Lemah', for première at the Barbican Centre with the LSO Community Gamelan and LSO Strings. She is a London Symphony Orchestra Soundhub Associate and has broadcast for their show on Resonance FM.[7]
 - She was inaugural composer-in-residence for the London Symphony Orchestra at Khadambi Asalache's House, 575 Wandsworth Road from 2015-2017.] Horrocks-Hopayian's work has a strong visual and tactile element, which she calls "Eye Music", structuring rather than simply decorating her music.
 - Horrocks-Hopayian was composer-in-residence at Handel House Museum from 2012-2014.] In February 2016, she launched Handel House Museum's opening of Jimi Hendrix's flat to the public by performing original material in collaboration with Jessica Hynes, bassist Calum Gourlay, guitarist Christopher Montague and artist Maya Ramsay.
 - Sound and Music (formerly spnm) awarded her their Artistic Director (then Kuljit Bhamra) Project: 'Bhangra Latina', in 2007
 - An Arts Council England Award enabled her to record her first (experimental pop) album, 'Big Ears', which was inspired by her experience of partial deafness. She won another Arts Council England Award for her oratorio, *The Evolution of Eve*. (2012)
 - In 2013 she gained a PRS award for Consortium5's commission *L'envoi*, commemorating the death of suffragette Emily Wilding Davison.
 - *The Evolution of Eve* was developed in 2013 with Sveriges Radio into a broadcast, 'DJ Helga', aimed at young people, It reached the last five at the international Prix Marulić, hosted by Croatian Radiotelevision in 2015.

- In 2015, Horrocks-Hopayian was commissioned to write 'Ser Utɔ (Love)' for the London Jazz Festival, performed by herself alongside guitarist Christopher Montague.[21] She developed the piece for SATB choir in 2017, which won a BASCA call for works by BAME composers. It was premièred by the BBC Singers, and recorded for BBC Radio 3.
- Trish Clowes commissioned Horrocks-Hopayian to write 'Muted Lines' for her project "My Iris" in 2016. "Muted Lines" won the BASCA British Composer Award in 2017.
- In 2018, Melodia Women's Choir of New York City commissioned Red Bird for its Women Composers' Commissioning Award, with world premiere performances in New York City.
- She was finalist for two BASCA British Composer Awards in 2017: "Muted Lines" was nominated for the Jazz Composition category, and "Khadambi's House" was nominated for the Chamber Ensemble category.

She was finalist, with Hugh Jones, as Crewdson, in the BASCA British Composer Awards in 2018 in the Sonic Art category for "Two Machines". This featured a new musical instrument developed by Horrocks-Hopayian and Crewdson.

Lynne Williams, Principal, Guildhall School of Music & Drama
Tel: 020 7382 7141

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Committee	Dated:
Board of Governors of the Guildhall School of Music & Drama	25/11/2018
Subject: Academic Board Annual report for 2018/19	Public
Report of: Lynne Williams, Principal	For Information
Report author: Katharine Lewis, Secretary and Dean of Students,	

Summary

The Academic Board is established under the *Instrument & Articles of Government* and reports to the Board of Governors. Whilst the Board of Governors receives regular reports on academic matters, particularly through the Principal's reports the governors at the end of the last academic year asked for more obvious referencing to the Academic Board's business and this was started in September 2019.

This report contributes to the Board's assurances on the student experience from admission to graduation, assurances around academic standards, and the School's commitment to continuous improvement.

Recommendations:

- To note the contents of Academic Board annual report for 2018/19, in particular the action plan.

Katharine Lewis
Secretary & Dean of Students
November 2018

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Academic Board
November 2019
and
Board of Governors
25.11.2019

**Academic Board annual report for 2018/19 to the Board of Governors
on academic strategy, standards, assurance and enhancement**

1. TERMS OF REFERENCE AND MEMBERSHIP

Six meetings of the Academic Board were held, two each term, with staff from all teaching departments, including Guildhall Young Artists represented on the membership. 2018/19 was the last full year for the School's External Peer, Professor Chris Hamnett, whose period of office is due to expire at the end of the 2019 calendar year. A new External Peer is currently being sought for next year.

Following staff changes during 2018/19, the membership of Academic Board was amended to reflect current management arrangements. The terms of reference and membership of the Board will be reviewed in more detail as part of the quinquennial review of the School's academic governance frameworks.

Action arising

1) to conduct a quinquennial review of the Academic Board, its sub-committee structure and academic governance frameworks during 2019/10

2. STRATEGY

2.1 School Strategic Plan

The Academic Board received rolling updates throughout the year on the development of a new School Strategic Plan. Strategic objective one, covering HE provision, had a significant impact on the work of the board as existing programmes were revalidated, and new ones initiated. Building on the cluster MA proposed in 2017/18 further work was undertaken on a new MA in Arts in Society. However, after extensive discussions at the Academic Board and Executive Team it was determined that academically and financially

the programme was not yet ready for validation. The development of a new cross-discipline programme would be put on hold until the new Head of Interdisciplinary Practice had been appointed.

The proposal for a cross-discipline Institute for Social Impact was considered and well received; it was hoped it would make more visible the work already done in this area within the School, and provide a catalyst for further activity.

2.2 Teaching and Learning Strategy

The current strategy expired at the end of 2017. However, the development of the School's main strategic plan covers many elements of an emerging teaching & teaching strategy from new academic programmes to the digital strand (with a new learning technologist recently appointed, a new on-line streaming service Guildhall Stream etc).

Following recent changes at Vice-Principal level it has now been agreed that an Associate Dean for Teaching & Learning, reporting to the Secretary & Dean of Students, should be recruited. One of their first activities will be to lead on the development of a new strategy. The advertisement for this new role has now closed and recruitment is underway.

2.3 Access & Participation

The Board considered Access matters throughout the year including the monitoring return summary for 2017/18 and regular reports on the development of the five-year Access & Participation Plan for 2020/21 to 2024/25.

2.4 Teaching Excellence Framework

The School entered into the TEF3 assessment exercise during the 2017/18 and scored an excellent Gold rating for the maximum three years. Therefore, the School did not enter TEF4 during 2018/19 as there was no advantage but it will be engaging in the next round.

2.4 Brexit

The UK government confirmed that fees and funding would remain the same for 2020 EU entrants for the duration of their programme, even after the point the UK exits the EU. However, the impact of Brexit on student recruitment and progression to employment remains a concern.

3. STANDARDS OF TAUGHT AWARDS

3.1 Assessment results 2018/19 cycle (appendix A)

Assessment results were considered by the School Board of Examiners at two meetings in July and two meetings in September 2019, based on the recommendations of the respect Programme Assessment Board. External Examiners attend the Programme Boards.

Data contained in appendix A are the results confirmed as at 1 November 2019.

Sector-level concerns about grade inflation remain. Decisions to upgrade at a classification borderline (up to 0.5% below) were taken very carefully following detailed discussion at both the relevant Programme Assessment Board involving the External Examiners and also at the School Board of Examiners. Overall the proportion of higher classifications (first and upper second) has slightly decreased. From 2019/20 onwards the discretion to consider for upgrade at a classification boundary will not be exercised for any programme and the Academic Board has removed the discretion from the *Academic regulatory framework*.

The UK Standing Committee of Quality Assessment (UKSCQA) has proposed that institutions should publish a degree outcomes statement following an internal review analysing their institutional degree classifications including the profile of classifications by protected characteristic, assessment and marking practices, and classification algorithms. The Programme Leaders group will start this term looking at the rationale behind the different programme classification algorithms.

Action arising

2a) to undertake an (undergraduate) degree outcomes review and prepare a public statement for consideration by both Academic Board and Board of Governors

3.2 Summary of External Examiner reports and responses 2018/19 cycle

External Examiner reports and responses from Programme Leaders are considered both at relevant Programme Boards and Academic Board. Feedback from External Examiners is also reflected upon in Annual Programme Evaluation Reports (and revalidation self-assessments) and responses embedded in relevant action plans.

At its meeting in November 2019 the Board looked at feedback from all the External Examiners from the 2018/19 cycle with attention given to the comparability of standards and also to identifying any common themes in the feedback for further consideration (see Appendix B). The common themes were (i) assessment criteria (the action from last year (no 4) is carried forward into this year as part of the Teaching & Learning strategy discussions) and (ii) evidence of feedback to students and alignment of feedback with assessment criteria

Action arising

2b) as part of degree outcomes review, to consider (particularly where feedback is verbal) how evidence can be kept of alignment of feedback to assessment criteria.

3.3 Equality assessment strands 2016/17 cycle (appendix c)

Annual analyses were conducted separately on undergraduate and postgraduate assessment outcomes 2017/18 for the following equality streams, Age, Disability, Ethnicity and Sex, showing:

- i) Year on year changes of each equality group as a proportion of the total
- ii) Year on year changes of conversion rates of each equality group

Graduating numbers were small in some degree programmes making statistical analysis unreliable but there were some differences in performance highlighted in the attached appendix C.

Under the new Access & Participation Plan framework, the Office for Students will be expecting institutions to be analyse and eliminate attainment gaps between undergraduate students with specific characteristics. This analysis will be done as part of the School's Access monitoring requirements. However, the School will be adjusting its methodology for its broader equality analysis to ensure alignment and early identification of potential issues. In 2017/18 there had under-reporting of disability (ie not all students who were receiving support for a disability in that academic year had self-declared a disability and the government statistics are based on the self-declaration) and this may have distorted the School's statistics. In 2018/19 any student getting support for a disability from the School was deemed to have declared a disability by seeking and accepting support and their self-declaration was changed. The next analysis will determine whether this has made a material difference.

Action arising

3) The methodology going forward will be amended to distinguish between home domiciled (UK) students and other students in order that there is a better alignment with the presentation of data provided by the Office for Students. The OfS age boundaries will also be used.

4. METHODOLOGIES TO IMPROVE THE STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES

4.1 Academic Governance

The Academic Board maintained responsibility for standards, quality and awards, with the Music, Production Arts and Drama Programme Boards overseeing detailed programme development and review, and the effect of delivery of the programmes on the student

experience. The Drama Programme Board took responsibility for the PACE programme pending its managerial transfer to Drama.

In addition to the Programme Boards, a further sub-committee of Academic Board – the Collaborative Board of Studies for the BA in Acting Studies – met on Wednesday 21 March 2019 via video conferencing between Beijing and London. It is the recommendation arising from the internal review of the BA in Acting Studies programme, that these detailed discussions are embedded within the Drama and this is underway.

The Research and Knowledge Exchange Committee, responsible for the School's research activity and programmes, reported to the City, University of London Course Board once during the 2018/19 academic year with further contact administratively later in the year in respect of negotiation over amendments to the School's *Research degree regulations*.

4.2 Regulatory framework

Clarification amendments to the regulations across all sections were approved by the Board but there were no substantial changes.

4.3 Validation & revalidation of programmes

The **BA& MA in Acting** was due to be revalidated during 2018/19 but a one-year extension was requested and approved by the Academic Board to accommodate the arrival of the Vice-Principal for Drama.

The **BA in Production Arts** (previously Technical Theatre Arts) was due to be revalidated during the current academic year 2019/20 but a one-year extension was requested and approved by the Academic Board to allow alignment with the revalidation for the BA in Video Design for Live Performance and to accommodate the new shorter academic year due from 2023/24 onwards.

The **PGCert in Performance Teaching** was revalidated during the year with a five-year revalidation approved by the Academic Board. It had a number of minor conditions concerning mentoring, student representation, and minor edits to the programme and module specification. There were also three commendations: the commitment of the Programme Team and the enthusiasm students showed for the programme, the exemplary mapping against the UKPSF (UK Professional Standards Framework, Advance HE), and the support to the programme demonstrated by Library staff.

The **BA in Performance & Creative Enterprise** went through the revalidation process. Whilst there were also commendations for the programme (the enthusiasm, commitment and passion that the Programme Team and the students showed for the programme, and

the attention given to the individual and the extraordinarily bespoke nature of the programme), there was a large number of conditions and these were not met by the deadlines or by the time the programme leader scheduled departure. There are now being worked through by officers outside of the programme.

The programme closure documentation for the programme was considered at the September 2019 Academic Board and will be presented to the Board of Governors in November. The programme closure process aims to ensure that there is no adverse impact on the student experience for those currently enrolled on the programme, and the value of their degree and those of previous graduates is maintained.

4.4 Student Feedback

Academic Board considered a wide variety of student feedback during 2018/19, including data from the two principal surveys – the National Student Survey (NSS) and Whole School Survey (WSS) – and feedback received directly from student representatives through the Programme Boards and Academic Board itself.

4.4 Annual programme evaluation

Annual Programme Evaluation Reports (APERs) for each programme were considered by both the relevant Programme Board and by Academic Board, with input from staff and students from across the School. Good and innovative practices were highlighted for the sharing and enhancing of practice, and actions plans proposed for improvement to respond to any issues or aspects of the provision in need of development. APERs are not required in the year of revalidation.

5. STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES

The Board of Governors received overview tables for both the NSS and the WSS in 2019 at its September 2019 meeting.

5.1 The National Student Survey Jan to April 2019

Once again the School performed well in student NSS participation with a 94% (up from 81%) and the national average response rate was 81%. Because of the small number of students on the BA VDLP programme the quantitative results have not been published but are combined into the aggregate results. For the first time BA PACE results were published and with very strong results, demonstrating that although the programme is closing students have had an excellent experience at the School.

In 2017 the School achieved its highest level of satisfaction since 2012, achieving 90%. Unfortunately, in 2018 the level of satisfaction dropped to 81%, but rose to 88% in 2019. In all sections and questions, the overall results were higher than last year. Organisation & Management was the lowest performing section, as in last year's survey, however this was the most improved section when compared with last year's survey.

Looking at the survey data by groups of students will be necessary to target improvement in results.

- Students on the Theatre Technology pathway were unsatisfied in a number of areas, notably Assessment & Feedback, however other sections which received poor feedback last year (receiving advice, Organisation & Management, and Learning Resources) improved.
- Jazz students were still notably unsatisfied with Assessment & Feedback and with Organisation & Management, with some results going down for a second year in a row though it should be noted that students were satisfied that marking and assessment is fair (despite thinking that the criteria used is unclear). Only 45% of students were satisfied that they had the right opportunities to provide feedback, but 91% felt their views and opinions were valued. Scores ranged from 9% to 91%.
- The section that PACE students were least satisfied with was Organisation & Management.

Action arising

4a) Departments to address NSS scores and identify actions in the Annual Programme Evaluations

5.2 The Whole School Survey

The whole School survey combines,

- Programme evaluation
- Module evaluation
- Detailed questions about Student Affairs
- Student experience questions (eg Finance, IT, Registry, Library, Student Affairs and other services that contribute to the student experience)

All students were invited by email to complete the survey (via Survey Monkey) and by their respective departments and the event was promoted in the foyer on a number of occasions. The participation rate in 2018 had been disappointing, only reaching 47%, but in 2019 59% of students participated.

Students gave many more free-text comments than in previous years, which allows for a better interrogation of what may lie behind the quantitative scores.

Student comments highlighted the following issues;

- Academic scheduling including late notice in general of the timetable or projects or of last minute changes. Students want to be able to plan their time effectively
- Problems with Aurelia, the functionality for the Ear Training module.
- Pacing where activity not spread out across day/week/year, including deadlines for submissions, not enough space in the timetable for personal 'admin' as the timetable is too intense.
- Room scheduling
- Programme and departmental handbooks are not easy to access, do not always contain vital information, or contain conflicting information.

Issues relating to handbooks and the timetable were highlighted in the 2015, 2016 and 2017 and 2018. There is currently a handbook review to improve clarity (of information and where information can be found), accuracy and access, and whether some information is duplicated on MyGuildhall (the School's intranet)

Action arising

4b) Departments to address WSS scores and identify actions in the Annual Programme Evaluations

5.3 Student employability

The last available destination data (DLHE) was for 2016/17 and was considered in last year's annual report. Results of the first Graduate Outcomes survey for 2017/18 leavers will be published in 2020. Please note the survey is now conducted 15 months after graduation instead of six months after graduation.

5.4 Student regulatory activity during 2018/19 (appendix D)

The level of regulatory activity was generally consistent with the previous year; some areas up, some down. Acting still attracts the largest number of **admission complaints** but it has substantially more applications than all other programmes added together.

The number of **breaches of the Student Code of Conduct** was up and Tier 4 non-compliance was a recurring theme, but 11 disciplinary cases were Library offences and completely avoidable by the students concerned. However, by the time four over-due notices and an invoice has been issued, the items have been overdue for many months, other students have lost out on the opportunity to access these resources and it becomes a disciplinary matter.

Three **Completion of Procedures** (COP) letters were issued (one in each of the following categories - academic appeal, disciplinary, and progress review). One complaint arising

from an academic appeal in 2017/18 went to the Office for the Independent Adjudicator but case was found to be not justified.

5.5 Equality admission strands entry 2017 (appendix F)

Annual analyses were conducted by programme on undergraduate and postgraduate applications, offers and enrolment for the following equality streams, Age, Disability, Ethnicity and Sex, showing:

- iii) Year on year changes of each equality group as a proportion of the total
- iv) Year on year changes of conversion rates of each equality group

The issue for the School has generally been one of low applications from some under-represented groups and while offer and conversion rates may be consistent, if the number of applications is low there is little change in overall demographics of the School.

Entry numbers are very small for acting and when split by BA and MA even smaller so whilst no offers have been made to MA students declaring a disability in recent years, the numbers are too small to make a definitive statement. Nevertheless, the Acting Department is looking at the issue of **disability**, and reasonable adjustments in the curriculum as it goes into its revalidation.

From 2018/19 the School had to issue a “transparency return”, the overall figures, for all the School’s undergraduate programmes were:

Characteristic	Characteristic split	Number of applications	Percentage of applications that received an offer	Percentage of applications that accepted an offer	Percentage of applications that led to a registration
Ethnicity	BAME	380	10%	8%	6%
	White	2,230	10%	7%	6%
EIMD quintile	1 and 2	610	10%	7%	6%
	3 to 5	1,760	11%	7%	6%
Gender	Female	1,480	8.3%	5.1%	4.5%
	Male	1,130	12.8%	9.0%	7.7%
	Other	N	N	N	N

This shows that males overall are more likely to be made an offer than females but when looked at on a programme by programme, and instrument by instrument level the picture is not as clear.

6. STANDARDS OF RESEARCH AWARDS

The Academic Board received status updates on continuing doctoral students throughout the year via the Research and Knowledge Exchange Committee. The doctoral programme has continued to expand and the Research Department anticipates the number of students

will eventually level out at c. 55 and remain steady for the foreseeable future (there are currently 54 research students enrolled (including writing up), a further 3 on intermission, and a further 10 completing their assessment). It remains the School's intent to apply for research degree awarding powers after its next (OfS) Assurance Review (or similar) once the School has had sufficient research degree conferments.

During the year, doctoral teaching assistants were discussed in a number of fora, including the Academic Board and the City Course Board and a firmed up proposal was recently presented to the Academic Board. A Graduate Teaching Assistantship (GTA) is intended to provided selected doctoral students with some training in. and experience of, teaching and learning in higher education, supported by classes and mentoring.

Preparatory work for a Research Degree Awarding Powers application (RDAP) has been on hold pending the appointments of the Associate Dean of Teaching & learning (as TDAP will need be revisited) and Assistant Registrar (Quality Assurance).

7. ACADEMIC BOARD ACTIVITIES FOR 2019/20

7.1 School Strategic Plan & validation

Academic Board will continue to receive updates in relation to the plan. It is expected that as the year progresses, further programme developments will be considered. The BA in Performance Design has passed the programme in principle stage and now full documentation is being developed.

7.2 Learning and Teaching Strategy

A new Learning and Teaching Strategy will be developed, aligning with the key strands of the School Strategic Plan, for approval late 2019/20 (subject to appointment).

BA Acting Studies	BA Performance Design		BA/MA Acting
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7.3 Revalidation

The **BA & MA in Acting** programme were due to be revalidated during 2018/19 but with the new Vice-Principal and Director of Drama not arriving until January 2019 it was carried forward into 2019/20

The **BA in Acting Studies** is due to be revalidated in November 2019 and the **Artist Diploma** in Spring 2020.

8. ACTION PLAN 2019/20

Academic Board and the Board of Governors received a report in May on progress towards the implementation of the 2018/19 actions, and those that were completed. All actions have been completed bar the three actions from 2018/19 are being carried forward into 2019/20.

	Action	Assigned	Deadline
Carried forward from 2018/19			
1)	<i>to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2020.</i>	<i>Associate Dean of Teaching & Learning - tba</i>	<i>September 2020</i>
4)	<i>to consider, as part of Teaching Strategy discussion, the tension between the School's previous whole-School approach to assessment criteria and the desire of the External Examiners to see greater programme/module/assessment-type specificity.</i>	<i>Programme Leaders</i>	<i>Ongoing (will be part of new action 2.</i>
11)	<i>RDAP preparation survey to capture current levels of staff engagement in scholarly activities (eg external examinerships, membership of learned societies etc)</i>	<i>Assistant Registrar (Quality Assurance)</i>	<i>During 2019/20</i>
2019/20			
1)	<i>to conduct a quinquennial review of the Academic Board, its sub-committee structure and academic governance frameworks during 2019/10</i>	<i>Associate Dean of Teaching & Learning with Assistant Registrar (Quality Assurance)</i>	<i>AB Summer 2 meeting</i>
2a)	<i>to prepare (undergraduate) degree outcomes review and prepare a public statement for consideration by both Academic Board and Board of Governors</i>	<i>Programme Leaders Group</i>	<i>AB Spring 2</i>
2b)	<i>as part of degree outcomes review, to consider (particularly where feedback is verbal) how evidence can be kept of alignment of feedback to assessment criteria</i>	<i>Programme Leaders Group</i>	<i>AB Spring 2</i>
3)	<i>the methodology going forward to be amended to distinguish between home domiciled (UK) students and other students in order that there is a better alignment with the presentation of data provided by the Office for Students. The OfS age boundaries will also be used.</i>	<i>Registry</i>	<i>AB reports for Spring 1 and Spring 2</i>
4)	<i>Departments to address NSS scores and identify actions in the Annual Programme Evaluations</i>	<i>Jazz, Theatre technology, PACE</i>	<i>Autumn 2019</i>

Katharine Lewis
Secretary & Dean of Students
November 2019

Appendix A: Assessment results 2018/19

Outcome of 2018/2019 assessment cycle to date (with 2018 & 2017 comparisons)

Undergraduate classifications (2018/19 data provided 1 November 2019)

Program. & Year	No. of students in cohort	Degree class					Other assessment outcomes		
		1 st	Upper 2 nd	Lower 2 nd	Third	Ord	Resits	Defers	Misc
2018/19 Assessments									
BMus	108	35	47	6	1	8		2**	6 WD 3 FWD (5 CertHE 4 DipHE)
BA TECH	36	14	18	2					1 WD 1 FWD (2 DipHE)
BA Acting	20	5	15					1	
BA VDLP	5	4	1						
BA PACE	12	3	8	1					
Totals	181	61	89	9	1	8		3	11
2017/18 Assessments									
BMus	109	33	54	8	1	5		1	4WD 3 FWD (5CertHE 2DipHE)
BA TECH	33	14	17	1	1				
BA Acting	21	5	16						
BA VDLP (new)	2		2						
BA PACE (new)	4	1	3						
Totals	169	53	92	9	2	5		1	7
2016/17 Assessments									
BMus	106	35	56	3	3	9			2 WD 6 FWD (CertHE)
BA TECH	31	14	14	3					1 WD
BA Acting	22	6	16						
Totals	159	55	86	6	3	9			9

Int= intermit

FWD=Fail/Withdraw

WD= Withdrawn

**continuing extenuating circumstances

Total 2019 181 UG cohort students: % split	
1st	33.7
2.1	49.17
2.2	4.97
3	0.55
Ord	4.42

Total 2018 169 UG cohort students: % split	
1st	31.36
2.1	54.44
2.2	5.32
3	1.18
Ord	2.96

Total 2017 UG cohort 160 students: % split	
1st	34.59
2.1	54.08
2.2	3.77
3	1.88
Ord	5.66

Postgraduate classifications (2018/19 data provided 1 November 2019)

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Dist.	Merit	Pass		Resit	Defer	Misc
2018/19 assessments								
MMus in Performance	134	27	27	4	76			4 WD
MMus in Composition	5		2		3			
MMus in Leadership	7	3	3	1				
MPerf, MComp, MLead Guildhall Artist	74	53	19	2		1	2	1 WD
MA in Opera Making & Writing	5	3	2					
Artist Diploma	11	10	1				2	1 WD
Graduate Certificate	6		2	4				
MA in Music Therapy	13	1	7	2				
MA Training Actors	2	1		1				
MA Acting	3	1	2					1 WD
MA CTPD	8	2	5	1				
Totals	268	101	70	15	79	1	4	6

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
2017/18 assessments								
MMus in Performance	135	20	33	5	73	1	3	3 WD
MMus in Composition	6	1	2		3			
MMus in Leadership	8	3	4	1				
MPerf, MComp, MLead Guildhall Artist	70	54	16					7 WD
MA in Opera Making & Writing	6	6						

Artist Diploma	13	10	1				1	1 WD
Graduate Certificate	11	1	1	2	7			1 WD
MA in Music Therapy	11	3	6	2				
MA Training Actors	2	1	1					
MA Acting	4	3	1					
MA CTPD	5	2	3					
<i>Totals</i>	<i>282</i>	<i>104</i>	<i>68</i>	<i>10</i>	<i>83</i>	<i>1</i>	<i>4</i>	<i>12</i>
2016/17 assessments								
MMus in Performance	119	17	24	3	71	2	2	6 WD
MMus in Composition	8	1	3		4			1 WD
MMus in Leadership	5	4	1					
MPerf, MComp, MLead Guildhall Artist	76	55	20				1	3 WD
MA in Opera Making & Writing	6	4	1	1				
Artist Diploma	12	10	2					1 WD
Graduate Certificate	15			1	13		1	1 WD
MA in Music Therapy	12	4	6	2				
MA Training Actors	1		1					
MA Acting	4		4					
MA CTPD	3		3					
<i>Totals</i>	<i>261</i>	<i>95</i>	<i>65</i>	<i>7</i>	<i>88</i>	<i>2</i>	<i>4</i>	<i>12</i>

**Total 2019 PG cohort
189 awards**

	% split
Distinction	54.3
Merit	37.63
Pass	8.06

**Total 2018 PG cohort
182 awards**

	% split
Distinction	57.14
Merit	37.36
Pass	5.49

**Total 2017 PG cohort
167 awards**

	% split
Distinction	56.88
Merit	38.92
Pass	4.19

Appendix B: External Examiner Reports (extracts) 2018/19 cycle

Part B: Comparability of standards

BA (Hons) Acting

Standards and student achievement are wholly comparable with the other 'first division' UK schools

The School is clearly exceeding threshold standards in all cases

BA in Acting Studies

YES:

Having observed several classes, as well evaluating the assessments of Project 4, 5, and 6, I am satisfied that the academic standards, teaching delivery, and achievements of the students are comparable with those in other UK higher education institutions. The students worked with great intensity and commitment, and engaged in deep learning through the teaching processes offered by very experienced and dedicated teachers at GSMD. Classes were well-structured, with formative feedback as lessons progressed to achieve the learning outcomes of the modules. Teaching standards are extremely high, delivered by highly skilled, knowledgeable, and experienced tutors. Class material is always employed to achieve a relevant learning purpose.

Student performance showings evidenced a high level of discipline, skills and artistic expression. Reb Project 4 (Level 5), shows the 'accumulation' of the learning process, and Reb Project 5 and 6 (Level 6) lead towards professional performance, drawing heavily upon previous learning.

Conclusion: student output corresponds with their level of learning.

Yes. Threshold standards at Level 5 and 6 are maintained according to the Programme specification and the QAA subject benchmarks.

BA (Hons) in Technical Theatre Arts

GSMD continues to be amongst the leading institutions in the country. The level of work produced is very much comparable, thanks to its excellent resources and, more importantly, appropriate level of staffing and additional support.

The documentation remains the same, with minor amendments, and continues to refer to the appropriate benchmarks.

BA in Video for Live Performance

The academic standards are comparable with other similar programmes I am familiar with, along with the component modules. The overall academic standard of the modules are also comparable to other programmes I am familiar with. At the Exam Board there was an open discussion about the parity of assessment grading in relation to other institutions, this was monitored from comments made last year.

The School is clearly aware of comparative standards across its different courses and this broader picture in relation to national benchmarks, successfully maintaining the appropriate standards.

BA in Performance & Creative Enterprise

The academic standards of the School seem consistent with those in other institutions with which I am familiar. There are still some inconsistencies in terms of the academic achievements of students:

- *Limited use of literature by some candidates, and some reliance on non-peer-reviewed knowledge e.g. films and popular culture, conspiracy theories, She-ra and Star Wars suggests some students are not engaging critically with literature, and grounding their knowledge in popular culture rather than peer-reviewed knowledge;*
- *Student reflections can therefore be critically ungrounded, and often quite descriptive, solipsistic or self-referential;*
- *Some stronger students display very strong analytical skills, while weaker students provide characteristically descriptive responses with minimal analysis, and with very inconsistent referencing standards;*
- *A tendency to reward technique and situated practical skills over critical understanding. Some students are therefore achieving high grades despite limited critical engagement with peer-reviewed literature e.g. in PREP3 a grade of 78 for a portfolio containing no critical references is unusual in my experience of other institutions, especially when assessment criteria include:*
 - o *Synthesise theory and practice, as it relates to a range of artistic work*
 - o *Reflect critically and constructively on the development and application of their own and others' skills, knowledge and artistic practice.*
 - o *Demonstrate a comprehensive and sophisticated understanding of current trends and debates within the field of socially engaged creative practice and other relevant discourses and practices*

[threshold standards]

Yes, this has been addressed through the revalidation process.

BMus (Hons) Music

Coming from a 'redbrick' university, this is my first External Examinership held within the Conservatoire sector. Given the different emphases in programme structures, I would expect different levels of attainment when comparing 'university' music degrees and 'conservatoire' programmes. This has been largely borne out by the work I have seen/heard this year: as performers and composers GSMD students are operating at a very high level indeed, with even weaker students demonstrating good levels of competence in their specialist areas; the best students are able to demonstrate a level of attainment and competence at a professional level and beyond those in a 'university' setting, as I would expect. The academic work of many students, although more limited in scope, has also been very impressive and comparable in achievement to students studying in the 'university' context. The lesser emphasis on academic work inevitably means that some students, who are either weaker in this respect or less interested in it, perform at a lower level than elsewhere, but their achievements are still creditable and the marks awarded fair.

The programme specification clearly indicates how the learning aims and outcomes relate to specific points in the QAA Subject Benchmark statement. It also lays out clearly the levels of

attainment expected at Levels 4, 5, and 6 of the NQF, using clearly comprehensible vocabulary, and relating these both to the NQF and the music profession. With some exceptions (see below) these are also appropriately graded and developmental over the three stages of the programme.

Exceptions include C4.7 and C4.8 and their equivalents at Levels 5 and 6 (team work and IT skills) which remain the same throughout the programme and, in the case of IT skills, no qualitative level of achievement is indicated. NBI would not expect an indication of which computer programs (for example) a student should be able to use at each level, but an indication of progression would be welcome. Similarly, a sense of progression would be welcome in D4.3: while I would hope that students would always 'demonstrate effective personal presentation, organization and time management', an awareness that the standard expected at professional level (i.e. at or immediately after graduation) is higher/more consistent/more rigorous than at entry could be articulated (briefly) here.

The School operates at the forefront of its sector, nationally and internationally and this is reflected in the standards expected of and achieved by students. At their best, I found academic submissions to be well researched, imaginative and confidently expressed, while across the sample of recitals attended, the overall standard was extremely high. In repeated instances the standard of performance work was exceptional.

I am confident that the School meets the threshold standards set for its awards in accordance with the national frameworks for HE education qualifications and the applicable subject benchmark statements. The School is also clearly focused on meeting the standards articulated within the Programme specification for the BMus and is demonstrably achieving these in all areas.

PGCert

This report is based on the scrutiny of course related paperwork, assessments for the modules on the award and information provided related the revalidation of the award during the academic year. Evidence of course moderation and discussions has also been scrutinised. As a result, I can confirm that the academic standards of the award and achievement of students are comparable to my own institution and expectations we have for Level 7 postgraduate study in this area. I can also confirm that the standards appear comparable to my experience as a previous external at other UK HEIs. The reflective elements of the award and the links between theory and practice are clearly evidenced in each module, learning materials, resource lists and student assignments. This is an important aspect of the course and an element that comes across strongly.

The programme continues to maintain the appropriate thresholds for postgraduate study and aligns with the FHEQ framework. There is no specific QAA subject benchmarks within this area; however, the subject content, assessment requirements and skills development are, in my opinion, very appropriate.

MA Training Actors (voice) or (movement)

Appropriateness of the assessment methods in relation to module and programme learning outcomes, student progression and acquisition of knowledge were clearly demonstrated on all External Examiner visits. Evidence of understanding, practical skills and key skills, by each student were excellent with exemplary leadership from the Academic Lead Eliot Shrimpton.

Congruence of the programme with external standards elsewhere in the HE Sector including FHEQ and benchmark statement(s) was in line and appropriate. The marking criteria used ensured there were a good spread of marks. Constant, formative, feedback must be particularly noted as exceptional; especially where a student had a specific educational need such as dyspraxia, the staff support was excellent.

MA in Acting

Standards and student achievement are wholly comparable with the other 'first division' UK schools

The School is clearly exceeding threshold standards in all cases

MA in Collaborative Theatre Production & Design – report not yet received

MA in Opera Making & Writing

The academic standards of Guildhall and the professional standards of student composition work is comparable with my own institution and other HE institutions with which I'm familiar.

The School maintains standards set within the QAA subject benchmark statement for Music. The creative, critical and practical dimensions of music are all well catered for by the programme. Students achieve well and learn to appreciate and understand musical creation. Students' intellectual, practical, creative, technological, personal and communication skills are all developed by various modules within the programme.

MA in Music Therapy

The academic standards are comparable with other MA trainings in the sector. Students have a high level of achievement and assessments are fair and accurate.

The School is maintaining the relevant HE standards and the HCPC requirements for validation of the programme.

Guildhall Artist Performance

The academic standards of the School and the achievement of these Masters programme students match and exceed comparable institutions in the UK. The annual examination diet produces well over a hundred hours of videoed recitals and performances which demonstrate just how high those standards are. The relaxed and supportive ambience of these occasions, and the recitals and performances I attended in person, were designed to bring out the best in the students. The overriding criticism I have of most conservatoire Masters programmes at conservatoires in the UK is that they are, in substance, Bachelor's programmes with the bar set six inches higher. This does not apply to the Guildhall programme. It is a truly distinct Artist Masters and as such is in a field of its own. This makes the student's achievement truly significant. And the staff commitment to delivering such an innovative programme truly remarkable.

The School is continuing to achieve and surpass the threshold standards set for this award, in line with QAA subject benchmark statements and the national HE qualifications framework. The professional practice standards required by the programme specification is clearly being achieved

Guildhall Artist Composition

The academic standards of Guildhall and the professional standards of student composition work is comparable with my own institution and other HE institutions with which I'm familiar.

The School maintains standards set within the QAA subject benchmark statement for Music. The creative, critical and practical dimensions of music are all well catered for by the programme. Students achieve well and learn to appreciate and understand musical creation. Students' intellectual, practical, creative, technological, personal and communication skills are all developed by various modules within the programme.

Artist Diploma

The performance standards that prevailed in the two recitals that I heard were both of an excellent standard and absolutely in line with those of other comparable institutions in the sector with which I am familiar.

The School is effectively maintaining the threshold standards set for Music Art Diploma Level 7 as evidenced by the performance in recitals and by the information in the Artist Diploma handbook.

Part C: Teaching, Learning and Assessment Processes

Q: Do the Teaching & Learning methods enable students to achieve the Intended Learning Outcomes?

The general perception from External Examiners is **positive**, all who have provided feedback remark as such:

BMus (Hons)

"The overall balance and quality of teaching and learning methods, from individual lessons to large-group activities is a defining characteristic of the student learning experience at the School and a key component in its success."

"I was very impressed overall by the level of attainment students demonstrated in the Final Year Recitals I witnessed, and the written work I inspected. The School clearly has many very talented and committed students who are supported and encouraged to do their best by equally talented and committed teaching staff."

BA VDLP

"The student outputs that I've seen reflect a very high quality of teaching input and I consider the overall learning experience to be extremely high."

Artist Diploma

"The student performances that I heard were both of an excellent standard and bore an eloquent testimony to the excellence of the teaching and the overall learning experience."

Q: Does the assessment process measure student achievement rigorously and fairly against the intended learning outcomes of the programme in line with the School's policies and regulations?

External Examiners responses to this were varied across the programmes, but in the main, they commented positively to this question. However, interestingly, the External Examiners for the BMus (Hons) provided polarising views (Cranmer & Rodmell):

“Panels had clearly been carefully briefed in advance in relation to assessment protocols, however I noted a few minor discrepancies in the approach of panels in response to which the School may wish to enhance its written guidance. Firstly, where there are significant differences in the declared marks of panel members, the published criteria should be used as the starting point for the subsequent discussion (rather than the panel engaging in a more philosophical or general conversation on the various characteristics of the performance). Secondly, the multi-faceted role of the Chair (as an independent voice, a point of reference across different instruments, and as a mediator within the panel) might be further clarified in written guidance. Without suggesting the need for a formulaic definition of the role of the Chair, at times I witnessed different approaches on various panels – each of which might be considered valid in themselves if adopted as standard across the School.” – Cranmer

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“The assessment methods vary according to the module and are tailored to the needs of individual practical studies and academic requirements as appropriate. A wide variety of assessment methods is used, testing skills and knowledge comprehensively and appropriately, from ‘traditional’ essays and recitals, to interviews, oral presentations, portfolios, notation-based assignments and computer-based exercises. This wide variety reflects the diversity of the discipline. A clear sense of qualitative assessment prevails, meaning that students are awarded marks across the spectrum, with both excellent and weaker work recognized accordingly. On the basis of the work/recitals I viewed, feedback given to students and examiner panel discussions makes it clear how marks are determined and how levels of achievement are ‘ranked’ relative to each other (without comparing candidates directly for the purposes of determining marks).” – Rodmell

Q: Are the assessment criteria appropriate and fit for purpose?

As with the previous question, Externals commented positively on the way assessment criteria is set up, and similarly to the previous question, the two BMus (Hons) Externals have raised matters.

“In response to a comment in a previous report, I appreciate the reasons why the Programme team did not consider the development of similarly differentiated criteria for the assessment of Performance to be desirable. Notwithstanding this, I would hope that this might be kept under review, as it could be seen as an inconsistency within the School to conduct the assessment of some aspects of the Programme differentiated by Level, while the assessment of Performance adopts a more generic approach.” – Cranmer

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“I have some concern about the Assessment Criteria for Performance as currently articulated; while the ‘columns’ (e.g. Instrumental/vocal control, musical awareness and understanding) are clear and as comprehensive as can be expected when producing criteria intended to assess every instrument and voice, the ‘rows’ are rather vague. Merit (60-69) is,

for example, only individually differentiated by the single word 'good'. While it was clear that examiners had an understanding of what this meant, based on extensive experience, and were scrupulous in determining marks when some columns were agreed (for example) to be 'good' and others 'satisfactory', I am less convinced that these are helpful for students: at what point, for example, does instrumental/vocal control move from 'satisfactory' to 'good'? I understand that these Assessment Criteria are a 'work in progress' and that further revisions may follow; "In relation to written work, I was somewhat concerned to see that there is a flat rate penalty for inadequate referencing, which does not take into account either the Year of Study or the severity of the 'offence'. This is something that I would suggest the Academic Studies Department examines." – Rodmell

Q: Is feedback provided to students of sufficient quality to support their learning?

The BMus, BA/MA Acting and BA Acting Studies programmes attracted extensive responses from the External Examiners which the departments will need to address in the coming year. Two External Examiners (Bowden and Wildman) did not have an opportunity to see feedback.

"At times, in the quest to advise students on areas for improvement, written feedback sometimes omitted to mention the positive aspects of their work. For example, in the Personal Research Project (BMus3), I found instances where students had justly been awarded strong marks (55, 65, 75), but had barely received a positive comment in their feedback! A solution here might be to advise markers always to start their feedback with reference to the positive aspects of student work before moving to areas for enhancement." – Cranmer BMus

"As I commented in my last report, the principal difficulty I have in answering this question is that currently feedback to students is not recorded. This, of course, does not mean that it is not effective, comprehensive and constructive, it's just not possible to verify this without either witnessing feedback sessions in action or meeting with representative groups of students to hear their views. I would certainly find meeting with students a useful exercise in relation to assessment, feedback and other aspects of their experience and would be grateful if this could be organized as part of this coming year's activities." – Hodgart BA/MA Acting

"There is no written evidence of feedback, except for Reh Project 5 (Acting Research Portfolio), nor was I privy to post-performance one-to-one feedback tutorials. Hence, it is not possible to comment on the sufficient quality of such feedback. However, judging on my experience of GSMD teaching standards and on-going feedback, I am of the opinion that the feedback would be of the highest standards to support learning.

In order for the external examiner to express an opinion, there needs to be some form of a record. I have made this point in my previous report. This will be looked at at re-validation of the programme." – Loke BA Acting Studies

“One student clearly exhibiting vocal strain in performance and also a slightly out-of-tune guitar, neither of which is mentioned in feedback to them. Are they getting this feedback elsewhere? Certainly the vocal strain could produce damage to their voice if unaddressed;

- Watching a student work out how to use loop software badly suggests a lack of application during their time on the residency, but this is not commented on, with their 'charisma' praised instead. Whilst it is clearly beneficial to students to receive positive feedback, it should also be made clear to them when their efforts don't meet the expected standards of this level of study, and what they need to do to improve.*

- Guidance notes for The Residential encourage students to think contextually - rather than critically - about 'current discourse'. For example, there was no encouragement to look at 'site-specific' art e.g. (Kaye, Kwon, Spring et al) or Socially-Engaged Art (Jackson, Bourriaud, Bishop, Kester et al) for a more critical underpinning of their ideas, and this could be made more explicit in the guidance.” – **Camlin PACE***

Conclusion

The Academic Assurance Working Group has considered the issue of standards and will be recommending to the Board of Governors that the standards of awards for which the Academic Board is responsible have been appropriately set and maintained.

Individual departments have responded to the issues raised by their external examiners. However, the School (via the Programme Leaders Group) will need to look at the broader issue of evidence of feedback. Whilst a one-size fits all approach is unlikely to be appropriate, the Academic Board will need assurance that there is robust evidence of the assessment process in all instances.

Kalpesh Khetia

Assistant Registrar (Quality Assurance)

Appendix C: Equality strands relating to assessment outcomes 2017/18

As part of the School's statutory responsibilities, an analysis of awards conferred in 2018 by Ethnicity, Sex, Disability and Age was undertaken for each undergraduate and taught postgraduate programme and compared against the figures for the previous five years. Numbers are too small for delving into the data at a smaller level of granularity and similarly numbers are too small for the other protected characteristics.

Undergraduate assessment cycle 2017/18

The total of First classifications achieved by undergraduate students fell slightly, with a 1.8% decrease from 2017 whereas the number of Upper Second classifications rose by 2.7%. The number of higher classifications combined has therefore remained steady with a slight increase from 89.2% to 90.1%. The figures for lower classifications (Lower Second, Third) and Ordinary degrees involve very small numbers of students and there are no discernible trends across these academic cycles.

In 2018 there was a disparity in the overall achievement of undergraduate students when split by disability status (disability disclosed/disability not disclosed) or by ethnicity (White/BME). However, there is only slight variability in overall achievement when split by sex (male/female) and age (younger/older).

Ethnicity

- 18% of undergraduate students awarded in 2018 identified as from a Black or Minority Ethnic group (BME). The numbers of students are too small to provide meaningful analysis unless all Black and Minority Ethnic groups are bunched (BME).
- The proportion of White students achieving higher classifications has seen minimal fluctuation over the past few academic cycles, with a slight increase of 2% from 2017 to 2018. The proportion of BME students achieving higher classifications in 2018 has decreased by 3.9% from 2017, to 86.2%. This goes against the trend across the previous three academic cycles: 60% in 2015, 70.5% in 2016 and 90.1% in 2017. 90.9% of White students achieved a higher classification in 2017 **therefore there was a difference of 4.7% between ethnicity groups in the most recent award cycle.**
- It is noted that overall the gap in attainment of higher classifications between undergraduates identifying as White and those identifying as having an ethnicity that was not white has reduced, and that it may be more critical for the institution to address the gap in entry rates. However, it is important that the institution continues to monitor any potential lapses, including at a programme level even when the numbers are small. For example, it is noted that 100% of White students awarded the BA in Technical Theatre Arts achieved a higher classification and 100% of Black students did not. Can this be explained by low numbers or other valid reasons, or is there an underlying issue that needs to be addressed?

Sex

- 44.1% of the total cohort of undergraduate students awarded in 2018 were female and 55.9% were male.
- 87.3% of female students achieved a higher classification in 2018 compared to 92.2% of male students. The proportion of female students achieving higher classifications has fallen for the first time since 2013; there is no discernible trend for male students whose number of higher classifications has fluctuated.

Disability

- Students who disclosed a disability formed 17.4% of the total cohort of undergraduate students being awarded in 2018; this is a decrease from 2017 (25.3%).
- 82.1% of students disclosing a disability achieved a higher classification compared to 91.7% of students who did not disclose a disability. **This is a gap of 9.6% between the attainment of disabled and non-disabled students, compared with only a marginal difference between the two groups in 2017 (1.1%).**
- This disparity is found in the BMus programme where 23.1% of students who disclosed a disability did not achieve a higher classification compared with 12.4% of the students who did not disclose a disability, and in the BA TTA where 40% of students who disclosed a disability did not achieve a higher classification compared with 0% of the students who did not disclose a disability (however overall graduating numbers are very small in TTA).

Age

- For purposes of this analysis students are split into two groups: younger (age 22 and below) and older (age 23 and above). *
- For BA Acting, BA PACE and BA VDLP there was no difference between the percentages of each age group achieving higher classifications. However, the younger group performed slightly better than the older group on the BMus programme (0.3%) and considerably better on the BA TTA programme (8.5%). For the BMus this has been the case for each year since 2012 with the exception of 2016. For the BA TTA the previous figures are more variable and a trend is not apparent.
- Overall, **younger undergraduates achieve a greater proportion of higher classifications than older undergraduates** (91% of younger students achieve a 1st or 2.1 compared to 88.3% of older students). Although the difference is reasonably small, it would be worthwhile looking more closely at the data to discern if older students require further support.

**Note the split for OfS is under 21 and then aged 21 to 25. This methodology will be adopted in future.*

Postgraduate assessment cycle 2017/18

In 2017/18 there were disparities in the achievement of postgraduate students when split by disability status (disability disclosed/disability not disclosed) and ethnicity (White/BME). There is also variability in achievement when split by sex (male/female) and between age groups, although the small numbers of students in particular categories makes it difficult to make meaningful comparisons particularly relating to ethnicity, age, and disability. In addition, these variabilities are not in all cases part of a trend.

Ethnicity

- 22% of postgraduate students awarded in 2018 identified as from a Black or Minority Ethnic group (BME). The numbers of students are too small to provide meaningful analysis unless all Black and Minority Ethnic groups are bunched (BME).
- The proportion of White postgraduate students achieving higher classifications has fluctuated minimally in the past five academic cycles, with a small decrease of 0.5% from 2017 to 2018. The proportion of BME students achieving higher classifications has also fluctuated over the past five years, in an overall upward arc. However, the total fell from 97% in 2017 to 90.5% in 2018. 96.6% of White students achieved a higher classification in 2018; **there was therefore a difference of 6.1% in attainment of higher classifications between White and BME students in the most recent award cycle.**

Sex

- 55% of the total cohort of postgraduate students awarded in 2018 were female and 44% were male. 0.5% of the total cohort identified as other. Overall 96.2% of female students achieved a higher classification compared to 94.1% of male students. 100% of students identifying as Other achieved a higher classification (it is noted that this represents such a small number of students that it is difficult to make a meaningful comparison).
- There is no variation in the total of higher classifications achieved by students on Part 2 of the Guildhall Artist Masters, 100% of students achieved a Distinction or Merit. There is however a difference in the number of higher classifications achieved by male and female students on Part 1 of the programme. Female students achieved 4.2% more Distinctions and Merits than male students, and this appears to be a trend.

Disability

- Students who disclosed a disability formed 5.8% of the total cohort of postgraduate students awarded in 2018, a decrease of 4.1% from 2017; once again, this is notably smaller than the 17.4% of the undergraduate cohort who disclosed a disability.
- **81.9% of students disclosing a disability achieved a higher classification compared to 96.1% of students who did not disclose a disability.** This is consistent with an overall trend of disclosing a disability attaining a smaller proportion of higher classifications. It is noted that the reversal of this in 2017 appears to be an anomaly.

- It appears that this is an area that may require some further attention, from both an admissions and assessments perspective.

Age

- For purposes of this analysis students are split into four age groups: 19-20, 21-24, 25-39 and 40+.* However the majority of students awarded in 2017/18 fall into the middle two groups, with 0 students in the 19-20 group and 11 students in the 40+ group.
- Overall, the two middle groups achieved similar numbers of higher classifications (98% of 21-24 year olds and 94.6% of 25-39 year olds achieved a Distinction or Merit). For both groups this is a slight decrease from 2017. Ten students in the 40+ group achieved a Distinction or Merit, and one achieved a Pass, so 90.9% were awarded a higher classification. This is an increase from 2017 however the very small number of students in this age group (there were just three awarded in 2017) should be kept in mind when reviewing this data.
- The number of higher classifications achieved by students on the Guildhall Artist Masters programme varies very little between the two age groups that the majority of students fall in to. 97.7% of students in the 21-24 group and 95.7% of students in the 25-39 group achieved a Distinction or Merit. 66.7% of the three Guildhall Artist Masters students in the 40+ category achieved a Distinction or Merit.

** Going forward the OfS age splits will be used.*

Appendix D: Data relating to student regulatory activity during 2018/19

(a) Admission complaints (Senior School)

All complaints are referred to the Head of Registry Services in the first instance who either investigates them herself, where there is no conflict of interest, or appoints another member of staff to investigate.

Total School cases 2018/19	5 total (1 Music, 4 Acting)	Four complaints dismissed and one partly upheld and an apology issued.
<i>Total School cases 2017/18</i>	<i>6</i>	
<i>Total School cases 2016/17</i>	<i>2</i>	
<i>Total School cases 2015/16</i>	<i>2 Drama</i>	
<i>Total School cases 2014/15</i>	<i>3</i>	

(b) Academic misconduct: plagiarism or similar cases (Senior School)

Academic Misconduct allegations are investigated at the local level and reported to the relevant Programme Assessment Board (and School Board of Examiners).

	2018/19 cycle	Notes	2017/18	2016/17	2015/16
Music	6 cases (2 not found)	2 major first instances, 2 minor instances	6	5	4
Drama			0	0	0
Production Arts			0	0	0

(c) Academic appeals arising from 2018/19 assessment cycle (as at 14/11/2019) with yearly comparisons

Academic appeals are submitted, in the first instance, to the Quality Assurance Officer (Programme Development) in Registry.¹ The initial investigation is undertaken by the Quality Assurance Officer and where there is a prima facie case, an appeal is referred to the next meeting of the Extenuating Circumstances Panel or to an Academic Appeal Panel as appropriate. In cases where a material administrative or other has occurred, immediate corrective action may be taken without recourse to either Panel.

¹ Quality Assurance Officer (Operations) for 2018 and 2019 whilst post vacant.

Programmes with Appeals	2015/16	Upheld	2016/17	Upheld	2017/18	Upheld	2018/19	Upheld
BMus								
Against Class/Award	1	0						
Against Fail Withdraw	3	3	1	0			1	0 [CoP issued]
Against module mark	1	0	1	0				
Against capped mark	1	1	1	1				
Against resit/resit mark					2	1	1	0
Academic advice								
General exten circ.							1	0
General conduct of assessment							1	0
Production Arts (UG and PG)								
Against Class/Award	1	0			1	0		
Postgraduate music								
Against Class/Award	1	0	2	0	1	0		
Against Fail Withdraw								
Against non-progression			1	0				
Against resit/resit mark							2	2 partly upheld
Against module mark								
					2	1	1	1
Drama (including PACE)								
Against Class/Award			1	0				
Against resit/resit mark							1	1
TOTAL	8	4	7	1	6	2	8	4

CoP = Completion of internal procedures letter which signposts students to the Office of the Independent Adjudicator. Students have one year from the issuing of a COP letter to complain to the OIA.

(d) Disciplinary cases (Senior School)

Allegations of misconduct are referred to the Head of Registry Services (or Dean of Students). Where there is a prima facie case of minor misconduct this will be dealt with under the “informal” procedure and the Head of Registry, or her nominee, is able to issue low level fines, written warnings, and short term suspensions/exclusions. A prima facie case of serious misconduct (Or second offence) will be referred to a hearing of the Student Disciplinary Committee (DCH); the committee has the power to issue higher fines, final written warnings, and longer suspensions and exclusions, including expulsion.

Breaches of the Sundial Court lease are dealt with locally by facilities staff and are not recorded here except final written warnings and/or where a student has appealed and has been issued with a completion of procedures letter.

	Allegations	No of students involved	Level of procedure	Outcome
Music	Tier 4 visa working non-compliance	1	Appeal	Not upheld, COP issued
	Persistent failure to follow a reasonable instruction	1	Informal	Verbal warning issues
	Tier 4 attendance non-compliance (2 offences)	1	DCH	2 nd offence in academic year, final written warning and Registry advised to temporarily curtail visa to enforce intermission of studies.
	Library (4 overdue notices and no action taken by student)	8	Informal	Fines paid before meeting or by agreed date
	Total cases 2018/19	11		
Drama (Acting & PACE)	Violence in basement bar	1	Informal	Written warning
	Entering bar when banned	1	DCH	Final written warning
	Failure to follow instructions	1	Informal	Written warning
	Library (4 overdue notices and no action taken by student)	2	Informal	Fines paid before meeting or by agreed date
	Total cases 2018/19	5		
Prod. Arts	Inappropriate behaviour against a fellow student	1	Informal	Case dismissed
	Library (4 overdue notices and no action taken by student)	1	Informal	Fines paid before meeting
	Total cases 2018/19	2		
Sundial Court	Breach of fire safety	1	Appeal	Appeal upheld: final written warning and fine annulled
	Total cases 2018/19	1		
Total senior School cases 2018/19		19		
	2017/18	16		
	2016/17	12		
	2015/16	23		
	2014/15	10		
	2013/14	7		
	2012/13	5		

DCH = Student Disciplinary Committee

(e) Academic progress review cases (Senior School)

Under the *Course participation policy* there are a number of mechanisms for monitoring student participation allowing for timely intervention to keep students on track with their studies; from letters and reminders, to more formal case conferences. Where there has been a persistent lack of participation, or a significant incident, that is not a disciplinary matter, a case will be considered by the Progress Review Committee. For enforced suspension/intermission, or termination of student status there is an appeal mechanism. Progress Reviews are administered at faculty level, and appeals against a progress review decision are administered by Registry.

Issue	Outcome of Progress Review Committee meeting	
Engagement and non-attendance, complicated by Tier 4 issues	Second progress review meeting. Termination of student status. Student's appeal not upheld, COP issued	
Non-attendance and non-participation	Student decided to withdraw so progress review was stopped	
Non-attendance and wellbeing concerns	Student required to intermit and return in September	
Well-being concerns under fit to study policy and impact of health condition on assessed work	Action plan	
Non-attendance and non-participation	Termination of student status.	
Total cases 2018/19	5	
<i>Total cases 2017/18</i>	<i>4</i>	
<i>Total cases 2016/17</i>	<i>3</i>	
<i>Total cases 2015/16</i>	<i>4</i>	

(f) Principal's Emergency Powers

The Principal, or his/her delegate (usually the Dean of Students), may exclude a student to protect the health and safety of an individual student and/or the School community.

During 2018/19 one student was temporarily removed from their studies for two weeks and subsequently had some of their activities restricted on health & safety grounds. There were three temporary exclusions in 2017/18 and three in 2016/17.

(g) Student complaints (formal)

The student complaints procedure has four parts. All students are encouraged to resolve their complaint as near to the point of origin as possible. After this point, the formal procedure can be invoked, Stage 1 Head of Department level, Stage 2 Corporate level investigation (organised by the Head of Registry Services), Stage 3 Appeal. Informal statistics are not collected.

Dept	Nature of complaint	Level of procedure & outcome	
Acting	Complaint about a member of staff's behaviour	Stage 1	Not upheld
	<i>Total cases for School 2018/19</i>	<i>1</i>	
<i>Total cases for School 2017/18</i>		<i>2</i>	
<i>2016/17</i>		<i>3</i>	
<i>2015/16</i>		<i>6</i>	
<i>2014/15</i>		<i>3</i>	

h) Other

There was one formal complaint to the Office of the Independent Adjudicator (OIA) in respect of an academic appeal outcome in the previous cycle. OIA found the case to be **not justified**. There was one appeal against a decision not to grant a place in Sundial on medical grounds; this was not upheld.

Appendix E: Equality strands relating to admissions data 2018 entry

An annual analysis of figures for applications, offers and enrolment by Age, Disability, Ethnicity and Gender reviews the following in each equality stream:

- i) Year on year changes of each equality group as a proportion of the total
 - ii) Year on year changes of conversion rates of each equality group
- All years listed relate to year of entry.

Baseline data:

	2018 offers (% of apps)	2017 offers (% of apps)	2018 enrolled (% of offers)	2017 enrolled (% of offers)
BMus	39.7	41.3	47.1	49.3
BA Acting	1.2	1.0	86.2	84.0
BA Technical Theatre	38.1	38.8	73.1	69.2
BA Video Design	100.0	66.7	100.0	75.0
BA Performance and Creative Enterprise	48.5	44.1	62.5	86.7
GAM Performance	42.1	40.7	51.1	53.8
GAM Leadership	0.0	56.3	0.0	77.8
GAM Composition	30.0	32.0	33.3	50.0
MA Music Therapy	30.6	38.7	72.7	83.3
MA Opera Making & Writing	42.9	50.0	83.3	100.0
Artist Diploma	18.2	23.1	70.0	60.0
MA Acting	1.7	2.1	60.0	83.3
MA Training Actors	0.0	28.6	0.0	100.0
MA Collaborative Theatre Production & Design	81.3	64.7	61.5	45.5
MPhil/ DMus/ PhD	26.8	29.8	72.7	85.7
PG cert Performance Teaching	91.3	100.0	71.4	91.3

Analysis:

Age:

There appeared to be an increase in the number of applications to the GAM performance programme aged 25-39 compared to last year, with a higher offer to enrolment ratio. There was a significant drop in the under 21 age group, with zero offers made (although this is not surprising given a four-year music degree is the entry point), and a slight drop in applications, offers and enrolments in the 21-24 category.

While the proportion of applications and offers has increased for GAM composition programme aged 21-24 and 25-39 the conversion from offer to enrolled remains low.

The age balance in all other programmes has remained relatively steady, with fluctuations within normal parameters.

Disability:

There was an increase in applications, offers and enrolments for the BMus programme who declared a disability compared with last year (from 6.3% in 2017 to 10.8% in 2018)

As in the last three years, no offers were made for 2018 entry to MA Acting students who declared a disability. The percentage of applicants who declared a disability within this period ranged from 6.2% (2015) to 9.6% (2018). This continues a trend seen over the past nine academic cycles – from 2010 to 2014 applicants with a declared disability made up approximately 10% of total applications with one offer in both 2013 and 2014 and no offers in the other years.

Ethnicity:

Applicants continue to be majority white across all programmes except BA PACE. BA Video Design programme remained the highest proportion of white applicants at 100%, and BBA TTA in second highest at 89.4% which is less than last year.

BA Acting programme saw a rise in offers made and accepted in 2017, which remains steady in 2018, however enrolment rate came down by 8.6% from last year.

Gender:

Applications to the MA CTPD programme continued to be majority female, with a slight decrease in the percentage of male applicants (from 17.6% in 2017 to 6.3% in 2018).

BA TTA programme has seen a rise in female applications from last year with higher offers (from 56% in 2017 to 66.4% in 2018), in comparison to male applications, which were less when compared with last year (from 42.5% down to 32.8%).

While the proportion of applicants for MA Music Therapy programme are largely female, there has been a decline in the number of applications since last year (from 87.1% to 72.2%), and the number of male applications went up by 14.9%.

Similarly, the same trend follows with MA Collaborative Theatre programme.

Offers to females for the MA Acting programme have gone up significantly, from 0% in 2017 to 40% this year, and offers to males are fewer in 2018 compared to 2017 (from 100% to 60%).

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Committee: Board of Governors of the Guildhall School of Music & Drama	Date: 25/11/2019
Subject: Report of the Academic Assurance Working Group	Public
Report of: Lynne Williams, Principal	For Decision
Report author: Katharine Lewis, Secretary & Dean of Students	

Summary

Since 2017 the Board of Governors has been asked to consider whether it felt confident that the Principal should sign-off specific academic assurances on its behalf, and appointed a working group to consider the matter in detail and make recommendation to the main Board.

The Academic Assurance Working Group met on 22 October 2019 and its recommendation on assurances is attached in the main report. It also recommends that the Board of Governors considers on a regular basis more thematic, in-depth, reports on academic matters relating to the student experience, teaching or assessment.

After the meeting, it has become no longer clear whether the Office for Students will be requiring these assurances, or whether it will be requiring them in this format. However, these assurances are linked to the ongoing conditions of registration with the Office for Students, B1 to B5 particularly, and there remains value in this process.

It is proposed, therefore, if going forward the Office for Students does not require the assurances in the same way, that the Academic Assurance Working Group continues to meet but that the assurances it considers are reframed to map to the relevant ongoing conditions of registration related to the student experience, teaching, assessment and standards.

Recommendations

Members are asked to:

- (1) Authorise the Principal to sign off the academic assurances on behalf of the Board based on the evidence presented, should these be required by the Office for Students
- (2) Agree that the Board of Governors should receive themed in-depth reports on academic matters on a regular basis
- (3) Agree to the Academic Assurance Working Group reframing its future report to map to relevant ongoing conditions of registration.

Katharine Lewis

Secretary & Dean of Students

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Academic Assurance Working Group report

The Academic Assurance Working Group met on Tuesday 22 October 2019 to consider, for recommendation to the Board of Governors, whether the Principal, as the accountable officer and as a governor on behalf of all the governors, could sign off the academic assurances for the period 1 August 2018 to 31 July 2019 by 1 December 2019.

The Academic Assurance Working Group members present were:

- Professor Geoffrey Crossick, co-opted member of the Board with HE experience (in the Chair)
- Professor Maria Delgado, co-opted member of the Board with HE experience
- Lynne Williams, Principal
- Dave Muncey, Students' Union President

In attendance were:

- Katharine Lewis, Secretary & Dean of Students
- Kalpesh Khetia, Assistant Registrar (Quality Assurance)

Apologies were received from:

- Vivienne Littlechild, Chair of the Board of Governors
- Ann Holmes, Common Council member of the Board of Governors.

The Working Group considered a briefing document prepared by the Secretary & Dean of Students on the quality framework for the School and the academic assurance documentation the Board of Governors had received over the period 1 August 2018 to 31 July 2019. The substance of that briefing document is embedded within this report (text in *italics* as revised by the Working Group). A range of documents (including External Examiner reports for 2017/18 and 2018/19 cycle, Annual programme evaluations, Academic Board minutes, and student survey results) were provided in a shared drive for sampling by the working group. Tabled at the meeting was a document providing the extracts from the External Examiner reports on academic standards.

Academic Assurances

Assurance 1a: The governing body **has received and discussed a report and accompanying action plan** relating to the continuous improvement of the student academic experience and student outcomes.

Noted: that the Board of Governors had received the following during 2018/19:

- *Regular Principal reports (public and non-public) highlighting academic strategic issues and student activity with matters of interest relevant to academic assurance flagged*

(including reports in November and February concerning action taken to address specific concerns in NSS and WSS in Music and Production Arts)

- *Assurances concerning the promotion of equality and diversity (September 2018).*
- *Academic Board 2017/18 annual report and action plan (November 2018)*
- *Research & Knowledge Exchange Annual report 2017/18 (February 2019)*
- *HE Student data (February 2019)*
- *Office for Students Prevent Return (February 2019)*
- *Access Monitoring summary to Office for Students for 2017/18 (February 2019)*
- *Update on AB Action plan (May 2019)*

Further noted:

- *that at the request of the Governors, the Principal's reports now included specific reference to the work of the Academic Board (initiated September 2019).*
- *that Board would receive at its next meeting in November 2019 the Academic Board 2018/19 annual report and action plan.*

Assurance 1b: This includes **evidence from the provider's own periodic review processes**

Noted:

- *that the Academic Board Annual Report for 2019/20 would include reference to revalidation (which is the School's process of periodic review). During 2019/20 the following programmes had been through the revalidation process:*
 - *BA in Performance & Creative Enterprise (PACE)*
 - *PGCert in Performance Teaching**The PGCert had met the conditions of revalidation, the BA in Performance & Creative Enterprise was still being worked through and the programme closure process has been initiated with paperwork going to the November Board of Governors (see elsewhere on the Board agenda). The programme closure aims to ensure that there is no adverse impact on the student experience for those currently enrolled on the programme, and the value of their degree and those of previous graduates is maintained.*
- *that the BA & MA in Acting had been due to be revalidated during 2018/19 but a one-year extension had been requested and approved by the Academic Board to accommodate the arrival of the Vice-Principal for Drama.*
- *that the BA in Production Arts (previously Technical Theatre Arts) had been due to be revalidated during 2019/20 but a one-year extension had been requested and approved by the Academic Board to allow alignment with the revalidation for the BA in Video Design for Live Performance and to accommodate the new shorter academic year due from 2023/24 onwards. This would now also accommodate the appointment of a new Vice Principal for Production Arts.*

Further noted:

- that the Academic Assurance Working Group was reassured that these were exceptional one-off extensions and that the period of revalidation was within the six-year maximum sector norm.
- that the Board of Governors would, in the programme closure documentation, be looking for assurance that the BA in PACE students were secure that they could complete their degrees.
- that Advance HE had approved the HEA Fellowship accreditation for the Catalyst Professional Development scheme and the PG Cert programme.

Assurance 1c: which **fully involves students and include embedded external peer or professional review.**

Noted: that the revalidation process within the School was as follows and involved students and at least one external peer:

In the twelve months prior to the revalidation, the programme team reviews the performance of the programme over the period of validation taking into account, admission and enrolment statistics, assessment results, student satisfaction feedback, External Examiner reports, and their own annual programme evaluations. Proposed programme developments were discussed with the current student body and industry professionals as appropriate.

Revised programme documentation with an accompanying self-reflective account covering the above is presented to the relevant Programme Board. If signed off, the programme is presented for revalidation.

The revalidation panel is chaired by a Vice-Principal (or other senior academic member of staff) not drawn from the proposing department. Other members were drawn from the teaching staff of other departments, preferably with HEA fellowships. There is a paid student representative (again from another department and the role is advertised) who receives specific training for the event. There is at least one external peer (nomination approved by the Academic Board) who brings knowledge of the wider higher education sector and/or the profession. The Secretary & Dean of Students is also a member of the panel.

The revalidation panel gets the documentation two to three weeks in advance of the event and formulates questions to pose not only to the programme team but also to the current student body. The students, who need to represent all years of the programme, are seen

first by the panel so that any relevant matters arising can later be discussed with the programme team

The panel makes a recommendation on the revalidation and sets conditions and/or recommendations (and commendations) as appropriate.

The Academic Board receives the report and recommendation and makes a decision whether to approve the revalidation subject to any conditions being met by the defined timeline.

The programme team must report back to the Academic Board on how it has met or will meet any conditions and/or responded to the recommendations. Depending on the timing of the Academic Board meeting, the Board will receive the programme team's response and action plan either at the same meeting or at the next meeting. Quality Assurance officers in the School provide the confirmation to the Board when the conditions have been met. Some recommendations will relate to the period of revalidation (eg during the period of revalidation the programme team is asked to consider ...). A recommendation is not a requirement but how a programme team has responded to this type of recommendation is considered at the next revalidation.

Further noted: that it was clear that students were at the centre of the process, and that there was strength in their contribution.

Assurance 2: The **methodologies used as a basis to improve the student academic experience and student outcomes** are, to the best of our knowledge, robust and appropriate

Noted: that the School's methodologies aligned with standard sector practice and encompassed amongst other things:

Student feedback

There is the National Student Survey (final year undergraduates) in spring, and annual whole school survey (WSS) in summer. Staff student liaison committee meetings are twice a term, and there is student representation on Programme Boards and the Academic Board.

External input is as follows ensuring alignment with both industry standards as well as academic expectations:

- *In drama and production arts - in the delivery of the curriculum via external directors and designers and their feedback into the assessment process*

- *In music - in the delivery of the curriculum the use of external conductors, visiting artists and artists-in-residence offering masterclasses, and side-by-side opportunities with professional orchestras and ensembles*
- *In the delivery of assessment - external assessors on music recital panels and an external assessor for Music Therapy viva.*
- *In the quality assurance of assessment - use of external examiners for each programme (at least one per programme).*
- *In Academic Board oversight - an external peer appointed to the Board (three-year appointment). The three-year appointment period for the current Academic Board external peer would expire at the end of the autumn term 2019 and the School is in the process of recruiting a replacement. The Working Group recommended the School seek someone who had held a senior position in higher education with experience in teaching and learning, quality standards and the student experience.*

Annual review

- *Annual programme evaluations, including action plans, were prepared by the programme leader and seen and discussed by the relevant programme board and the Academic Board. These also include consideration of student outcomes (degree results and graduate destinations and achievements) and employability.*
- *External Examiner annual reports and the response from the programme leader were seen and discussed by the relevant programme board and the Academic Board. Student representatives have full access to these papers.*
- *Analyses of student feedback were seen and discussed by the relevant programme board and the Academic Board with operational matters also overseen by the School's Operations Board and information provided to the Staff/Student liaison committee.*
- *Regular updating of programme and module specifications with approval required of the relevant Programme Board and the Academic Board with annual publishing (the "Gold" copy).*

Periodic review

Each programme must be reviewed (as above) at least once every five years, depending on the period of revalidation.

Comprehensive complaints (including admissions) and appeals processes

Statistics are presented to the Board of Governors via the annual report.

Further noted:

- that during the 2018/19 academic year, the Internal Audit team had undertaken an audit of the School's academic programme development. The audit report was "green" and had no recommendations.

- that during 2017/18 the School's disciplinary, appeals and complaints processes with the *Academic regulatory framework*, had been reviewed by the Office of the Independent Adjudicator for Higher Education as part of an outreach visit. Minor amendments had been recommended to the School and incorporated for 2018/19 academic year.

Assurance 3: the **standards of (taught) awards** for which we are responsible have been appropriately set and maintained

Noted:

- that the **standards of assessment were set** by:
 - *Assessment methodology in programme (re)validation documentation*
 - *Assessment activities, pass marks, assessment schemes (eg contribution to the overall module mark, and contribution to the year mark or final mark) in Programme and Module specifications*
 - *Assessment criteria (mapped to School level criteria) in Programme specifications*
- that the **standards were maintained** by:
 - *Robust assessment processes – use of panels for practical assessments and vivas (including external assessors), moderation of written assessment, standard assessment reports within each programme*
 - *Oversight by external examiners [There are specific questions about standards in the External Examiner annual report. A summary of responses for the 2018/19 cycle will be given in the Academic Board annual report 2018/19.]*
 - *Cross-School committee to consider mitigating circumstances*
 - *Irregularities committee for consideration of irregularities in recitals*
 - *Two tier approval of results via Programme Assessment Board (at which External Examiners are present) and School Board of Examiners. [Standards were considered during the assessment boards and School Board but minutes cannot be shared as they contain the personal information of named students.]*
 - *Analysis of degree outcomes by key protected characteristics to the Academic Board*
 - *Academic misconduct process (and statistics reported to the Board of Governors)*
 - *Transparent appeals process (and statistics reported to the Board of Governors)*

Further noted:

- that going forward the analysis of degree outcomes by key protected characteristics should reference any attainment gaps on the same basis as OfS data sets.

Assurance 4: the **standards of (doctoral) awards** for which we are responsible have been appropriately maintained.

Noted:

- *that the Research & Knowledge Exchange Committee (RKEC) had oversight of the doctoral programme and made regular reports to the Academic Board.*
- *that there was an annual meeting with the School's validator City, University of London (spring term) to review the doctoral programme including City staff meeting with doctoral students. City was also required to sign off the School's doctoral regulations. Amendments to the regulations had been approved by the Academic Board during the year and signed off by City in the summer.*
- *that the Board of Governors had received the annual report for 2017/18 from the Research & Knowledge Exchange Committee at its February 2019 meeting.*

Further noted:

- that the Working Group felt that the Board of Governors should receive a regular report on compliance with the Concordat to Support Research Integrity. This would be incorporated into the annual reporting due February 2020 in the first instance.

Assurance 5: The governing body has received a report that confirms that the provider continues to meet the **standards of Part 1 of the European Standards and Guidelines**.

Noted:

- that standard 1 overlapped significantly with the first four assurances
- that the statement below constituted this report.

Standard 1 requires institutions to:

- *Have a policy for quality assurance - this is incorporated in the Academic regulatory framework publically available and supplemented by a range of policies also available on its public webpages, and internal templates and guidance notes.*
- *Have student centred teaching, learning and assessments - students are encouraged to engage in all programme development activity, and to give feedback on all activity across the student life-cycle.*
- *Consistently apply pre-defined and published regulations covering all phases of the student "life cycle" – the School's regulations and policies cover the student life-cycle and their application is monitored through a variety of mechanisms.*
- *Assure themselves of the competence of their teachers. They should apply fair and transparent processes for the recruitment and development of the staff – the School follows the City of London's employment policies and processes.*

- *Have appropriate funding for learning and teaching activities and ensure that adequate and readily accessible learning resources and student support are provided – the School has excellent, industry-standard facilities; appropriateness is considered under periodic review and student satisfaction is monitored through Staff/Student Liaison Committee and the NSS and the WSS.*
- *Should ensure that they collect, analyse and use relevant information for the effective management of their programmes and other activities – data usage is embedded within the annual and periodic review processes, other data is also collected and considered under both academic governance and management arrangements.*
- *Should publish information about their activities, including programmes, which is clear, accurate, objective, up-to date and readily accessible. – the prospectus and website text is updated regularly and degree programme information is checked by quality assurance officers.*
- *Should monitor and periodically review their programmes – see above.*

Infrastructure to support quality assurance

Noted:

- *that the School had been without its Quality Assurance Officer (Programme Development) for over a year due to a series of unconnected unfortunate circumstances. The role had now been expanded and upgraded to **Assistant Registrar (Quality Assurance)** and Kalpesh Khetia has been appointed, starting Monday 21 October 2019.*
- *that support for teaching staff in pedagogic and programme development was to be provided by the role of **Associate Dean for Teaching & Learning** and the recruitment process was underway.*

Recommendations:

- (1) That the Principal should sign off the assurances on behalf of the Board based on the evidence presented.
- (2) That the Board of Governors should receive themed in-depth reports on academic matters (eg grade inflation) on a regular basis with a clear executive summary.¹

Katharine Lewis
Secretary & Dean of Students
November 2019

¹ The Board will be asked to consider the School's degree outcomes statement at its May 2020 meeting.

Committee	Date:
Board of Governors of the Guildhall School of Music & Drama	25/11/2019
Subject: Programme closure of the BA in Performance and Creative Enterprise	Public
Report of: Lynne Williams, Principal	For decision
Report author: Katharine Lewis, Secretary and Dean of Students,	

Summary

At the end of the summer, and before the application cycle for 2020 entry had progressed significantly, the Executive Team took the decision to suspend applications for 2020 entry to the BA in Performance & Creative Enterprise (PACE) and initiate the programme closure process. The rationale for this decision is given in the main report.

The programme closure documentation was presented to the Academic Board by the Dean of Students on behalf of the Vice-Principal for Drama as there is currently no Programme Leader for this course. The two stages of the programme closure have been conflated to ensure that a final decision can be made about the programme at the earliest opportunity to provide certainty for students and staff alike.

The School remains committed to training in the area of collaborative and socially engaged practice. There will be a reimagining of the provision by the new Head of Interdisciplinary Practice in the development of new undergraduate and postgraduate programmes which will build on the strengths of the current PACE programme.

Recommendation of the Academic Board:

- To approve the programme closure of the BA in Performance & Creative Enterprise

Katharine Lewis
Secretary & Dean of Students
November 2018

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Programme Closure: Stage 1

Section 1: Programme Details

a) Programme Title & Department	BA in Performance & Creative Enterprise [in Drama from September 2019, formerly in Creative Learning]
b) Programme SITS code	UBAPERCOL
c) FHEQ Levels	4, 5 and 6
d) Final Award	BA in Performance & Creative Enterprise (level 6)
e) Interim Exit Awards	DipHE in Performance & Creative Enterprise (level 5) CertHE in Performance & Creative Enterprise (level 4)
f) Length of programme	3 years
g) Mode of study	Full-time

Section 2: Information about the proposed closure/suspension

a) Date of most recent (re)validation	4 April 2019 (see note below)
b) Date of last admission	September 2018
c) Date applications closed	18 September 2019
d) Proposed date of closure (assuming progression and completion within normal timescales)	July 2021
e) Proposed date of closure (assuming progression and completion delayed by repeating students)	December 2021(students due to finish July 2021 plus resit period until Sept, and potentially a period to see students out)
f) Proposed date of suspension	N/A
g) Proposed date when recruitment will be resumed (for suspensions)	N/A
h) Are other faculties are involved in delivering the programme?	Creative Learning
<i>This programme was located in Creative Learning until very recently, September 2019</i>	
i) Do other programmes use modules from this programme and /or will other programmes be affected by this proposed closure?	NO
n/a	
j) Does the programme involve external accreditation / professional recognition?	NO
n/a	
k) Is this a collaborative programme with a partner institution / organisation?	Not formally, although Barbican, via Creative Learning has had an active interest.

Section 3: Information about current students and applications

a) Number of students currently registered on the programme	17 [7 students in Year 2 and 10 students in Year 3]
b) Number of current students who have suspended studies	0
c) Number of applicants in the current admission cycle	0
d) Number of offer holders	0
e) Number of accepted offers	0

Section 4: Rationale for programme closure/suspension

a) Key reasons why the closure/suspension of the programme is being proposed	
<p>Applications for 2019 entry were suspended in spring 2019 as there had been a low take-up in applications making it highly unlikely that the programme would meet its sustainable number target. Applications opened during the summer, alongside all other programmes, in the expectation that there would be a September 2020 cohort.</p> <p>However, whilst under the leadership of Creative Learning the programme went through the revalidation process in April 2019; this was a challenging process and although the enthusiasm and commitment of the programme team and the students was commended, the revalidation highlighted a number of academic issues that needed to be addressed by July. Unfortunately, the Programme Leader left the School at the end of July (a scheduled completion of contract) without meeting all the conditions of revalidation just as the programme was about to transition to its new home in Drama in September. The revalidation conditions are being worked through to ensure that the quality of the learning experience and the standard of the award is maintained for the current students registered on the programme. However, the Executive Team took the decision not to invite applications for a programme whose shape and structure was likely to change significantly in the future. The decision not to recruit needed to be taken promptly so that potential applicants, and applicants already in the system had sufficient time to find an alternative programme and meet application deadlines (particularly in music) for September 2020 entry.</p> <p>With collaborative practice training at the Guildhall moving into the Drama Department and with the School seeking to appoint a new Head of Interdisciplinary Practice, it was felt to be important that this new Head would have the opportunity to conduct a thorough review and reimagine the training in the area of collaborative practice, building on all the ground-breaking foundations and work that PACE pioneered. This would ensure that the BA in PACE programme (or its successor) was not simply imported into Drama, but was properly embedded into the department.</p>	
b) Is the programme being replaced?	YES
<i>The exact nature and name of the new programme will be determined by the new Head of Interdisciplinary Practice via the validation process.</i>	
c) Will current students be invited to transfer to the replacement programme?	NO
<i>n/a</i>	
d) Will current students remain on the existing programme?	YES
<p>Current students were met in the first week of term to explore the rationale for the closure of the programme and to provide them with reassurance about the delivery of their programme, and the quality of the programme for the rest of their time here at the School.</p> <p>Administrative staff were met in advance of the announcement to students, and the wider programme team was told by email at the same time and given the opportunity to meet with the Principal and VP & Director of Drama.</p>	

e) Further implications

There has been a lot of interest in the development programme from former staff and graduates of the MMus Leadership pathway who are keen that the School offers a programme in collaborative practice. These individuals, along with graduates of the programme, were also contacted on the same day as the programme team to confirm the School's longer term commitment to collaborative, socially engaged practice.

Section 5: Interfaculty consultation**If answering YES to section 2.h. and/or 2.i. this section must be completed**

The Director of Learning & Engagement and the Director of Creative Learning were involved in the Executive Team's decision.

Section 6: Consideration by Senior Management Team

Date of consideration by SMT	Decision was taken outside of term-time by Executive Team on 5 September 2019
Decision	Applications for 2020 suspended on 18 September pending programme closure procedures.
Rationale for decision	Programme will be reviewed and redeveloped by new Head of Interdisciplinary Practice.
Conditions	<ul style="list-style-type: none"> • Communication strategy encompassing existing students, programme team, alumni, wider School, feeder schools. • Specific communications for applicants and former applicants depending on point in application cycle. • Programme Closure strategy (stage 2)

Date Programme Closure Strategy to be submitted to the Board of Governors

25.11.2019

Stage Two: closure strategy**a) Details of student consultation**

The PACE Programme Facilitator, Dinah Stabb, along with the VP & Director of Drama, Orla O'Loughlin and the Principal, Lynne Williams, met with the current students in the first week of term on Wednesday 18 September 2019. The meeting covered:

- Why the programme was being closed
- Confirming that there would be no impact on the delivery of teaching as the programme was seen out
- That the Programme team would ensure the standards and quality of the learning experience
- Assuring the students that the value of the programme was undiminished by the decision and that the good practice of the programme and its innovations would not be lost
- Assuring students that they could talk about any concerns or questions at any point.

The students also have access to the full support available from the Student Affairs team.

Other students

No modules from the programme are available either as a core or elective modules on other programmes therefore no students in other departments needed to be consulted.

Alumni

The School has written to all graduates of the programme to inform them of this proposal. Graduates have been assured that the School remains fully committed to training artists in interdisciplinary, collaborative and socially engaged practice and, although the programmes are evolving, the School's dedication to this work has not changed.

b) Details of inter-faculty consultation

Administration for the programme is currently split across two teams. There is a small administrative staff attached to the BA in PACE programme who coordinate the one-to-one teaching, administer the projects and assist with scheduling and who are also responsible for some music electives, and the CoLABorate and cross-School projects. They have recently transferred to Drama as part of a wider review of where support for degree programmes and related activity should sit. Admissions, assessment and financial awards for this programme have always been administered by the Production Arts and Drama Administration Office.

The decision was communicated to the transferred administrative staff in person by Dinah and Orla. As there is no Programme Leader on this programme currently all teaching staff are hourly paid. Prior to September 2019 the staff came under Creative Learning and from September under Drama for their contracted hours on this programme. Given the difficulty of finding a time when all staff could meet, staff were contacted by email about the decision and invited to meet with Orla, and Dinah the Principal on Tuesday 1 October at 11am to discuss the implications and to ask any questions.

c) Summary of impact/feedback from students and staff

The **student** reaction was mainly positive. They saw it as an opportunity for positive change. They hoped that the new programme would give more opportunities to collaborate across the School and that future students would feel part of the whole conservatoire. Some third year students were concerned about the validity of their degree in the light of the closure. Assurances were given that this would not affect its standing.

Teaching staff although acknowledging that the programme as it stood needed to change, expressed concerns that the teaching and learning developed over the 4 years might be lost. They were pleased to hear the reasoning that underpinned the decision and were glad to feel invited to be part of the conversations around the future, although wishing there had been consultation before these decisions were taken. On personal levels there was concern also about the loss of teaching hours and whether continued commitment was appropriate to a programme which as yet could make no offer to them as hourly paid practitioners.

The feedback from the transferred **administrative staff** was that the continual changes since December 2018 had impacted on their enjoyment of their roles. They felt their work had been made operationally and emotionally challenging by the uncertainty of their position and the lack of clarity of current and future job requirements. The move to Drama for these individuals is the first stage of a broader review of where curriculum activity support for PACE, some music electives and the CoLABorate and cross-School

projects should sit to be effective and efficient, and it is understandable that this change process might cause some anxiety. The closing of applications for the BA in PACE is an added factor but for the immediate future does not change their situation as the seventeen PACE students will continue to need support this academic year. One of the team, who was on a fixed-term contract, gave in her notice before the beginning of this term, and additional temporary support has been added to the team, pending the review.

d) Consultation with other internal stakeholders

The PACE Programme Facilitator, Dinah Stabb and the VP & Director of Drama, Orla O'Loughlin, have been in discussion with the Marketing Department about the communications side of the decision, and appropriate messaging on the School's website.

The Dean of Students, Katharine Lewis, has consulted with other student facing stakeholders to explain the context and rationale for this decision: The Heads of Registry, Library, Student Affairs, Production Arts & Drama Administration and Music Administration, and also the Access & Participation Officer. The Dean of Students has led the engagement with applicants and potential applicants.

A meeting with the SU President had not taken place when the Academic Board received this report given that the union had been heavily involved in induction activities at the start of this term. A number of issues will need to be discussed with the President to ensure that the quality of the student experience is maintained for the current students over the next two years and any concerns of the PACE students are heard and appropriately addressed.

e) Summary of impact/feedback

Registry

Registry has closed the application scheme for PACE, and all former applicants, and applicants in progress, have been contacted. Issues raised concerned future intermission, reassessment and deferral considered below and also adjustment to the External Examiner's contract.

Feedback from Library

The School's Library has invested in a number of resources to support the PACE programme and was asked to purchase new resources as part of the revalidation review of book lists. However, the resources have wider applicability and will remain a useful resource for all students. This collection will also be important for a future programme in interdisciplinary practice.

Feedback from Student Affairs

Student Affairs does not have any concerns at this time but issues may arise over the next two years, particularly in respect of any student who has a long term illness and might in other circumstances be seeking long term intermission.

Feedback from Production Arts & Drama Administration

The Head of Production Arts Drama Administration raised the same issues about future intermission, reassessment and deferral.

Feedback from Music Administration

The Head of Music Administration confirmed he did not have any concerns.

Access & Participation Officer

The BA in PACE programme has been helpful to the School in widening the diversity of the student body in the widest sense (state school, social and family background, ethnicity etc). Whilst the programme has never met the expected intake envisaged at initial validation (numbers that would have, if met, have had a significant impact on the School's access targets), nevertheless it has been a useful part of the School's offer, demonstrating in concrete terms the School's commitment to opening up specialist education to those not traditionally looking for a conservatoire education. A new programme, with a similar ethos, would be welcomed.

f) Consultation with external stakeholders

The incoming External Examiner, Ruth Torr, (who will commence her duties in September 2019) was emailed on 18 September, which included a copy of the email sent to PACE teaching staff. She has replied and she and Programme Facilitator are looking to find a suitable date to meet.

The programme does not have any formal collaborative partners or other organisations involved in delivery of the programme but discussions took place with staff with a Barbican remit. It also does not have any external accreditors or professional recognition bodies. The programme puts students on placements but these placements are arranged on an *ad hoc* basis depending on what opportunities arise in the profession and other suitable institutions.

g) Summary of impact/feedback

Closure will not have an effect on the validation arrangements or external accreditation of other programmes within the School. It will also not have an impact on any relationships with collaborative partners. There is no ongoing expectation by placement providers.

Section 4: Arrangements for teaching out the programme

a) What arrangements are in place for teaching out the programme, including assessment and reassessment

- Revalidation conditions are being worked through to ensure that the programme is fit for purpose for the current students.
- The outgoing External Examiners' comments will be met in part by meeting the revalidation conditions, other issues will be considered under the normal APE and External Examiner processes.
- All teaching for the BA in PACE in for 2019/20 and 2020/21 will be scheduled as normal.
- There are no students currently intermitting. However, requests in the future for long-term intermission may not be able to be met. A current third year student may be able to intermit and re-join the programme in 2020/21 but a current second year student will not be able to intermit this year or next as there will be no lower year to rejoin. Intermission is a discretion not a right and whilst the School will do everything in its power to accommodate student need, and will, where appropriate, consider a Special Scheme of Study (up to December 2021), options will necessarily be limited and a student may need to consider leaving with an exit award. If a student wishes to transfer to a suitable

programme at another institution the School will do its utmost to facilitate that transfer. If absolutely necessary, some bespoke teaching arrangements in the autumn of 2021/22 may need to be made to see students out.

- Standard reassessment or deferral will be possible between the end of the programme in July 2021 and September 2021 and it will be expected that where reassessment or deferral does not require teaching, that normal arrangements, approved by the School Board of Examiners, will apply.
- Reassessment or deferral beyond this date may be more problematic and alternative assessment arrangements will only be considered where practical, and where equality in assessment can be maintained. Again Special Schemes of Study may be deployed.
- There are exit awards available and all currently registered students are eligible for an exit award.

b) What arrangements are in place to mitigate the effect of programme closure on other students of the School

There is no anticipated impact on other students in the School.

Section 5: Action Plan

a) Communication of programme closure

Communications have gone out to current students on the programme, the programme team, graduates and former staff with an interest in the programme, and the wider School community. Specific communications have gone out to applicants and potential applicants

- There were no applicants holding an offer for the current recruitment cycle for 2020 entry.
- There was one applicant who had deferred entry on three occasions for a variety of personal reasons; as she will not be able to join the programme in September 2020 as anticipated, special arrangements, including a small, without prejudice, financial offer, have been put in place to support her in applying elsewhere for September 2020 entry. Her response has been positive about the help and support she has received from the School over the last few years.
- Applicants and potential applicants from the 2019 cycle who had been offered a free application to PACE for the 2020 cycle, have been offered a free application for any of the School's other undergraduate programmes.
- Potential applicants (ie started but had not completed their application) for 2020 entry have been advised that the programme is closing and have been encouraged to apply for another programme.
- This programme belongs to a very specialist sector. The delivery of the programme is not something the wider public necessarily have an awareness of and therefore no broader communication plan is thought necessary.

b) Future actions

- Meeting with SU President to be arranged with Dean of Students
- Programme closure plans to be shared with current students and another meeting later in the term to be convened for these students with Programme Facilitator and Dean of Students to discuss the practicalities of the programme closure and any concerns.
- Meeting to be arranged with External Examiner by Programme Facilitator, an amendment to External Examiner's contract to be made by Registry
- UNISTATS/Discover Uni information will need to be resubmitted.

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Committee(s): Board of Governors of Guildhall School of Music & Drama	Date(s): 25/11/2019
Subject: Guildhall School International Strategy	Public
Report of: Lynne Williams, Principal	For Decision
Report author: Jo Hutchinson, Deputy Director of Advancement, Guildhall School	

Summary

Guildhall School's Strategic Plan prioritises the development of an International Strategy, in order for the institution to lead and partner on activity which builds an internationally engaged and globally relevant community.

A new International function of the Advancement Department at Guildhall School has been introduced to tie together existing strands of international activity across the School, and create an aspirational and sustainable strategy for its ongoing internationalisation. The draft Internationalisation Strategy, presented here, lays out a School-wide plan for cementing Guildhall's position on the global stage, supporting the high-level international work of colleagues across the School, and identifying new opportunities for further global activity.

Recommendation(s)

The aspirations and objectives set out in the paper are extremely wide-ranging and ambitious. They are unlikely to be realised within a period of less than 3-5 years, nor without significant additional resource investment.

Governors are therefore:

- invited to comment on the ambition and scope of the strategy;
- invited to endorse the two-phase approach of the strategy.

Jo Hutchinson

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International Strategy: 2019-2023

Introduction

Guildhall School of Music & Drama is already a highly international community, with students from over 60 different countries and faculty also representing a very wide range of nationalities. The value of this diversity to the culture of the School and to the quality of experience of its students is a fundamental part of our DNA and is something on which we want to build ambitiously over the coming years. We will lead and partner on activity which builds an internationally engaged, diverse community with global potential.

We welcome the most able students and teachers from around the world, celebrating their diversity in culture and perspective and we support the social, cultural and economic interests of the City of London Corporation through international contacts, expertise and engagement. The potential for building on these foundations is evident from our position as one of the top ten performing arts training institutions in the world.

The Internationalisation Strategy lays out a School-wide plan for cementing Guildhall's position on the global stage, supporting the high-level international work of colleagues across the School, and identifying new opportunities for further global activity. The Implementation Plan, a separate document which can be made available to Governors on request, offers greater detail to the justifications behind, and operational implementation of, these recommendations over the course of 2019-23.

Strategy

Aims and Objectives

Aims:

1. **To increase international student recruitment**
 - to ensure a globally diverse educational experience for all
 - to ensure Guildhall trains the most talented students, wherever they come from, including those under the age of 18 through the work of Guildhall Young Artists
 - to create a global community of ambassadors for Guildhall
 - to maintain sustainable tuition fee income
 - to mitigate against the potential effects of Brexit on European student recruitment
2. **To increase the quality and quantity of our international partnerships**
 - to align ourselves with the highest quality institutions in the world, to consolidate our global profile and share knowledge, expertise and opportunities
 - to produce world-class research with international scope and relevance
 - to maximise commercial opportunities within Guildhall's current/future offer
 - to ensure mutuality and reciprocity in international affairs
3. **To increase student and staff mobility**
 - to broaden the ambition and outlook of our students, and provide them with the very best educational experience during their time at Guildhall
 - to support our staff in sharing expertise and in their professional development

- to bring expertise and innovation back to Guildhall from across the globe
- to live out our values of the artist in society via socially-engaged international practice
- to maintain a prominent international profile through participation in mobility schemes such as Erasmus

4. To increase international alumni engagement

- to harness potential advocates for Guildhall across the world
- to provide opportunities for former students to 'give back' and contribute to the Guildhall community, wherever they are
- to ensure current Guildhall students can benefit from their expertise and networks
- to bolster a culture of lifelong community which ensures graduates remain engaged and welcomed throughout their careers

5. To explore the possibilities of international fundraising

- to boost fundraising income and connections to international philanthropy
- to diversify the ways in which internationally based alumni and would-be donors can give back to the School
- to increase the prospect of regionally-targeted scholarship opportunities for talented applicants

Objectives:

1. To increase international student recruitment

Phase 1 - priority in 2019-2022

- To increase the proportion of resident international students from 28.6% (15.9% EU and 12.7% non-EU) in 2019/20 to 32% (16% EU and 16% non-EU) by 2022/23
- To recruit at least 500 non-resident ('transnational') students to TNE programmes or short courses either in the UK, online, or by visiting staff abroad by 2022/23
- To increase international student fee income from £3,342,000 in 2019/20 to £4,210,000 in 2022/23 (subject to fee changes and full/part-time programme proportionality)
- To identify a list of target non-EU markets for international student recruitment. Recruitment data, staff connections, and market research indicate an initial shortlist of USA, Canada, China, Australia, South Africa, and Russia, with exploratory potential in Singapore, Brazil, Moldova, and the Middle East.

Delivering these targets will require:

- Continued delivery and development of world-class programmes at UG and PG levels, prioritising the development of programmes that are relevant and attractive to the international market, responding to market needs and trends
- Expansion of transnational, exchange, and short course provision
- A strong, distinctive identity with global reach
- A School-wide acknowledgement of, and investment in, international activities with inter-departmental coordination
- Accessible, rapid, responsive and compliant application and audition systems/processes

- Exploring the development of effective agreements with partners who recruit both resident and non-resident students on our behalf or actively promote our offer to potential students
- A fee structure (including scholarships and waivers) which is competitive and attractive
- Appropriate investment of budget and resource in the student recruitment function – proposed 2020 budget circa £40,000.
- Continued high quality targeted support for international students once they enrol to ensure an excellent international student experience

2. To increase the quality and quantity of our international partnerships Phase 1 - priority in 2019-2022

- a) To develop at least four new high-quality partnerships which bring multiple benefits by the end of the academic year 2021/22
- b) To leverage further activity from our existing partnerships through effective relationship management
- c) To have a curated list of partnered institutions under two categories: Strategic Partners and Mobility Partners

Delivering this will require:

- Identifying potential partners based on alignment of quality, scale, sustainability and values
- Effective relationship management and leadership at senior level
- Robust processes for evaluating prospective partners, approving agreements and monitoring performance.
- A centralised database of international partners, including both those with whom formal agreements are in place and those with whom collaborative activity, visits, and exchanges are conducted on a more informal basis
- Proactive and responsive engagement with mobility schemes such as Erasmus in the wake of a potential Brexit.

3. To increase student and staff mobility Phase 2 - 2022-2023

- a) To increase the proportion of Guildhall students engaging in international projects or programmes (KPI tbc)
- b) To increase and improve opportunities for staff to gain international experience (KPI tbc)
- c) To increase inward student mobility where appropriate (KPI tbc)

Assigning numerical targets to the above will be difficult in the short term due to:

- The unpredictable impact of Brexit on the availability of Erasmus
- The need for a board response to the level of priority afforded to, and internal demand for, mobility in particular for specific programmes

- The results of the internal review of international activity, which might require a focus on maintaining/improving the quality of international mobility rather than the amount

Delivering this will require:

- More partnerships with high-quality international institutions (depending on future of Erasmus)
- Internal and external funding streams to support student and staff mobility
- Systems for assessing, reviewing, and informing international activity to target funds effectively (*see: Appendices*)
- Operational support and management to ensure high-quality student experience
- HR training/development structures which support staff mobility
- Building a robust Erasmus (or similar mobility) function for incoming students

4. To increase international alumni engagement

Phase 2 - 2022-2023

- a) To develop new alumni connections and networks in strategic locations (KPI tbc)
- b) To increase the number of internationally-located contactable alumni (KPI tbc)
- c) To maximise philanthropy, volunteering, and advocacy from Guildhall graduates across the world

Delivering this will require:

- Well-resourced Alumni Relations office
- Engagement of senior staff across the School and data sharing between departments and alumni relations in order to identify potential ambassadors
- Coordination with international corporate partners (e.g. Eversheds) and ambassadors abroad to deliver international receptions and events

5. To explore the possibilities of international fundraising

Phase 2 - 2022-2023

- a) To develop a detailed 'case for international support', focussing on Guildhall's reputation as a global centre of excellence, its commitment to international partnerships and its ambitions to attract the very best talent from around the world irrespective of financial circumstances
- b) To build relationships with international foundations, with global companies and with (particularly US-based) philanthropists.

Delivering this will require:

- Enhanced prospect research function
- Consultation with relevant government departments, embassies, and cultural bodies to explore limitations and legality of international fundraising activity (e.g. China)
- Senior cross-School engagement
- Key academic staff who engage with donors or potential donors abroad to be familiar with the intricacies of higher education philanthropy

A detailed timeline projection is included in the Implementation Plan.

Market Selection

Staff at the School undertake international visits to a wide variety of global destinations for the purpose of academic exchange, event participation, and recruitment. The academics and Advancement team conduct specific recruitment activity in carefully selected markets, usually in the form of masterclasses, auditions, and more recently recruitment fair attendance. These markets are chosen on the bases of various quantitative and qualitative sources:

- a) Guildhall's internal data for enquiries, applications, offers, and enrolments
- b) Data obtained from HESA, British Council, Universities UK, UKCISA, and other sources which can be broken down by study level, subject, source countries, and year on year trends.
- c) Academic links: a primary driver of market selection is the access and renown of Guildhall staff abroad. Good links with institutions abroad can be, and have been, exploited for student recruitment, academic and creative partnership, and exhibition opportunities.
- d) In-country intelligence can also be useful. Discussions with the British Council, international networks like DIT, UKIBC, CBBC, etc.

This strategy recommends a review of activities and data according to the market and selection of appropriate target markets for supporting ongoing work and developing new opportunities.

Factors Impacting Internationalisation

The following is a summary of the identified external and internal barriers to internationalisation, real and anticipated, which inform the Internationalisation Strategy and the Implementation Plan. A more thorough analysis is provided in the Implementation Plan, which can be made available to Governors on request.

External:

- ❖ Government Policy (BREXIT, visas and immigration)
 - **BREXIT:** lack of clarity around the future of EU students in the UK. Impact on fees, postgraduate and undergraduate loans, visa bureaucracy, research funding, and desire to study in the UK is unclear.
 - **Desirability of UK:** Despite new post-study work visa developments and campaigns like #LondonIsOpen, European students in particular have developed a more negative impression of the UK since the BREXIT referendum.
- ❖ Socio-economic/geo-political (exchange rates, political instability, natural disasters)
 - **Recruitment Markets** can perform badly in the face of geo-politics and financial market fluctuations.
- ❖ Rankings (inform reputation, scholarship lists)
 - **Ranking visibility:** Due to our specialist nature, we do not appear in most overall HE rankings (Times, QS, Guardian). Appearance on subject-specific rankings does not showcase all faculties.
 - **Scholarship lists:** Published by overseas governments and Education Ministries, inform access to funding for certain international students.

- ❖ Reputation
 - **Competitor advantages:** Royal colleges benefit from significant associated prestige and have monopoly on certain areas of the conservatoire landscape abroad.
- ❖ Market forces (saturation, maturation)
 - **Saturation:** Guildhall is late to the majority of established overseas markets, besides certain European countries and the US. Among the conservatoires, the Royal colleges benefit from the ABRSM monopoly. Work should be done at establishing new opportunities in markets with less competition (e.g. Africa or Latin America)
 - **Maturation:** Global trends in international markets (e.g. China/Japan slow-down with ageing population, growth and improvement of local education offerings).
 - **Recruitment practices:** Most HEIs have assistance in recruitment of international students by developing contracted relationships with student recruitment agencies on a commission basis. This is not always effective or appropriate for Guildhall programmes.

Internal:

- ❖ Schools
 - **Admissions:** Scope and accessibility of auditions and interviews.
 - **English requirements:** The School is clear (and correct) that it expects a high standard of English in order for students to benefit from its training.
- ❖ Recruitment
 - **Budgets and resource:** Comparatively low for the sector.
- ❖ Financial
 - **Student fees and living costs in London**
- ❖ Marketing and Communications
 - **Social media reach:** International reach is limited in some markets
 - **Web content and Entry Requirements:** Ongoing review of international-facing web content and published entry requirements.
- ❖ Alumni & Development
 - **Alumni Relations:** Coordinating with internationally-strewn alumni can be difficult.
 - **Alumni budget:** Small budget is a hindrance to meeting high expectations of alumni networking events, particularly in markets such as USA with a culture of academic philanthropy.
 - **Data access:** alumni often prefer to stay in contact with academic contacts. Data is not always shared between departments.

It is essential to continue working to mitigate these barriers in order to continue and sustain growth.

Recommendations

The following is a summary of the recommendations which feature in the Implementation Plan, a separate document to be discussed within Senior Management and managed on an ongoing basis through the International Steering Group. The Implementation Plan contains more detail on how these will be achieved, the resource and budgetary requirements, and the estimated timeline of when they will be implemented. It will also feature appropriate KPIs in response to ongoing discussion of the Strategy and incorporating the advice of the Board.

Academic Departments, Research and Guildhall Young Artists

- Internal audit of international contacts and partnerships, identifying Strategic Partners; Potential Strategic Partners
- Review ongoing and prospective international activity against the internationalisation aspirations (see: *Appendices*)
- Regular attendance at the International Steering Group, to discuss and guide international activity in a cross-departmental forum.
- Clear reporting of international visits, research projects, classes given, and other work conducted to maximise PR
- Investigate expanding international auditions to new markets and expanded capacity for Skype interviews or remote applications
- Explore the potential for full-time pre-university programmes in the 16-18 category which can cater to international students
- Coordinate with Innovation to explore in-country short courses for pre-university learners

International Relations

- Formation of an International Steering Group, to meet termly to monitor progress of this strategy, and working with academic colleagues to identify priority markets and strategic partners.
- Greater engagement with operational staff and international offices at institutions abroad to explore potential partnership activities.
- Establishment of a designated international budget to fund business development, event support, membership and event fees, and international travel conducted on behalf of the International and Marketing and Communications teams.
- Appointment of an International Coordinator, whose duties would include administrative support for international staff and student visits; collating post-visit reports and data; managing a database of external institutional contacts; and supporting Registry and academic departments in mobility programmes such as Erasmus and exchange agreements.
- Regular participation in regional roundtables, networking events, and business development delegations in the education and arts sectors to build visibility. Greater engagement with public and private bodies such as British Council, Department for International Trade, Department for Digital, Culture, Media and Sport, Universities UK International, and region-specific trading organisations (BABC, CBBC, UKIBC, etc)

Marketing and Communications

- Explore possibility of in-country staff member/representative in the US for sustained local activity.

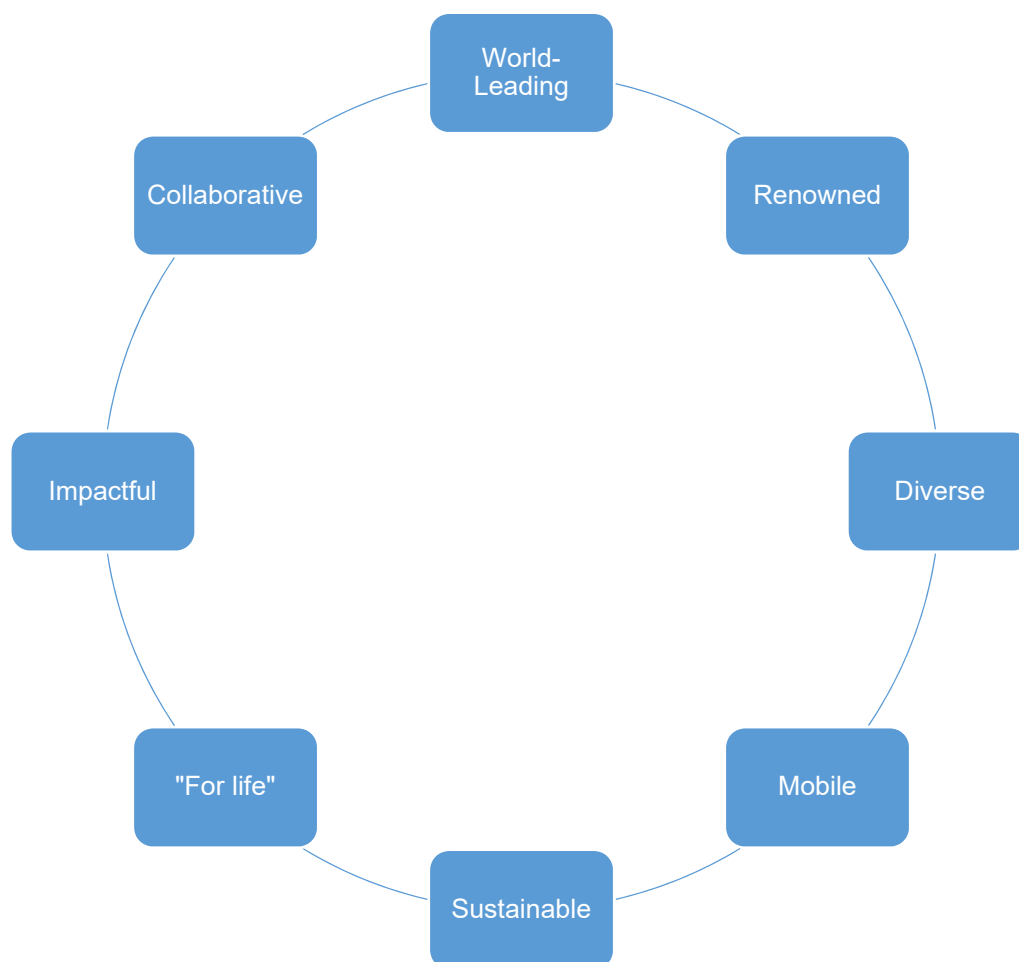
- Long-term recommendation to employ an additional member of staff and/or develop paid student and alumni ambassadors for presence at international events.
- Establishment of international student recruitment agency contract for suitable programmes.
- Proactively identify opportunities for in-country PR activity to boost Guildhall profile.
- The creation of a more easily accessible International portal on the website, including 'Global Guildhall' for showcasing international news, blogs, events, alumni stories, etc. and 'International Students' for signposting important information to prospective students, as well as a series of pages for countries with significant numbers of international applicants.
- Long-term recommendation to invest in a dedicated CRM and employ an additional member of staff to manage enquirer and applicant communications as recruitment activity grows.

Development & Alumni Relations

- Work with departments to identify ring-fenced scholarship support for EU recruitment post-Brexit.
- Continued integration between alumni and development services and other departments for shared activity and data.
- Identify individual alumni in priority countries to host international networking and act as ambassadors for recruitment.
- Prospect research undertaken to identify international fundraising potential.
- Explore mechanisms for support in receiving international donations in countries with barriers.
- Develop a plan for relationship management on an international scale, which includes identifying/selecting, training, and briefing travelling staff on philanthropy.

Appendix A: Internationalisation Aspirations

Aspirations:



The 'aspirations' of the Internationalisation Strategy are seven identified values which function as criteria against which international activity can be judged. This will allow us to identify which potential projects represent the highest overall value for the School, and provide a template which can guide project development and evaluation.

World-leading:

Guildhall is committed to maintaining and to continue advancing its globally influential expertise as a modern music conservatoire and drama school.

Guildhall is already recognised as one of the world's leading music conservatoires and drama schools, with TEF Gold, consistently performing exceptionally in national and international rankings. The School participates in numerous influential committees, research groups, and local and international networks.

Accordingly, Guildhall attracts some of the top students in music and drama from the UK and internationally. Activities, such as participation in international performances or visits to highly renowned partners, can create opportunities for the very best students to showcase their skills and make contacts which can accelerate their careers. High quality partnerships and participation in high profile events caters to the best students we have.

Parity of opportunity is also important. While high achievers and future industry leaders ought to be supported and encouraged to excel, the School should also commit to developing opportunities which reach all students across the institution. Where this is incompatible with the format (minimal spaces, for example, or only suited to a particular profile of student), projects should be examined for how they can be adapted, complemented, or matched in ways which benefit a wider reach of the student population.

A huge benefit of widening and improving our international network is the access to external expertise and resources that can allow our own staff to gain new skills and knowledge. It also could provide us with access to high-quality facilities, equipment, and performance venues. Projects which incorporate high level, internationally impactful research could enhance and showcase the expertise of academic staff.

World-leading Criteria	Caters to the top students but provides opportunities for all students
	Enhances staff expertise
	Improves network of high-quality facilities and performance venues

Renowned:

Guildhall aims to find more, and bigger, platforms to publicise its accomplishments and build its reputation in the international creative and higher education industries.

It is important that the School is not only *performing* as a world leader in music and performance education, but also that it is acknowledged for its successes. Building the reputation of the School will have tangible benefits on student recruitment/fee income, funding investment, and opportunities for staff, students and alumni.

With a limited marketing and recruitment operation and only one member of staff dedicated specifically to international activity, Guildhall is reliant on strategic approaches to building reputation in international markets. The School is also in competition with other conservatoires benefiting from positive (and often free) brand association with their royal or university affiliations.

International activities should aim to create a positive name and established brand for Guildhall in the local market by creating a strong local presence. High-profile partnerships with well-renowned local institutions, well-attended performances at prestigious venues, investment in local projects, and visibility at committees and conferences will help to draw positive attention in regions where marketing activity cannot reach.

Strategic activity in a particular market is also a good opportunity to demonstrate international expertise across our network. A successful academic collaboration with a school in Beijing, for example, can attract a good number of Chinese applicants and improve brand awareness in China. If effectively publicised across our network of partners in the higher education and creative industries, it can also establish us as a prominent contributor to international collaborative education. This improves our metrics in academic rankings such as QS, The Guardian, TEF, and REF, especially those which are (or include sections which are) peer-reviewed.

In order to get the most from such activity, Guildhall staff involved in such projects should ensure that all opportunities are taken to publicise successes internally and externally. Attendance at the International Steering Group will promote internal visibility, and regular engagement with the Advancement Department and external PR contacts will ensure this work is promoted across our networks and made visible to the public.

Renowned Criteria

Builds reputation of Guildhall in the local market

Builds reputation of Guildhall in the creative and higher education industry

Activity is publicised effectively through all channels for maximum benefit to branding and PR

Diverse:

Guildhall is committed to maintaining and increasing the diversity of students and staff at the institution to provide a multicultural, cosmopolitan environment reflective of its culture and values, and which draws from sufficiently diverse sources so as to mitigate against the risks of market reliance.

In 2019, 66.6% of the university's intake were UK nationals, and 71% were domiciled in the UK at the time of application. 20.8% were EU nationals, and 15.9% were domiciled in non-UK EU countries. Non-EU nationals represented 12.7% of the intake.

Looking at all successful applications, of those who withdrew their offers, 18% were EU domiciled, 33% international, and 50% EU.

	Accepted		Withdrew		Total	
UK	468	71.5%	50	50%	518	68.5%
EU	104	15.9%	18	18%	122	16.1%
International	83	12.7%	33	33%	116	15.3%
Total	655		101		756	

We can interpret from this that conversion has a small impact on the proportion of international students eventually enrolling on courses. The proportions, according to the Complete University Guide, do not differ wildly from other conservatoires in the UK. The targets set in 2015 to reach a proportion of 15% International (Non-EU) students have not been met.

Important context is that English language requirements for acting-related programmes in particular will be high for the sector, and the access to musical instruments and necessary equipment could also impact the number and range of international students eligible to apply to Guildhall, favouring wealthier and English-speaking countries. Much of Guildhall's training focuses on the Western canon, which by its nature is not a tradition of performing arts in some areas of the world.

HEIs with an over-reliance on good performance in specific international markets have historically struggled in the wake of geopolitical and economic developments. The Nigerian oil price crash, government changes to visa policies from specific countries, and fluctuating currencies in South America are some examples which have proven challenging for HEIs dependent on these markets. This means true diversity from multiple sources is very important.

With a potential Brexit fast approaching (at the time of writing), EU student recruitment to the UK is considered to be at risk. The falling pound means a cheaper degree for international students, which may offset some of this impact, however uncertainty over migration rules, fees, funding, etc. means European recruitment may be severely affected. This means that international (non-EU) recruitment may be a very important source of this diversity. Projects should ideally encourage and prioritise regular, sustainable recruitment that mitigate such risks.

Diversity offers benefits not only in terms of financial security but also cultural exposure and collaborative learning. Closed-group programmes and short courses offer good financial incentives but often fail to bring the educational benefits of a diverse student body, because students are not given the opportunity to work together. Commitments should be made to maximise the chances of UK, EU, and international students to study alongside one another.

With these challenges in mind, a commitment to creating a diverse student body which aspires to represent the best global talent, as well as international cultural exposure for our UK students, remains a priority for Guildhall School.

Diversity Criteria	Offers a tangible benefit to diversity in student recruitment
	Mitigates risks to international or EU Recruitment
	Provides opportunities for students of different backgrounds to integrate

Mobile:

The staff of Guildhall believe in the international multilateral mobility of staff and students and aim to build a culture of exchange and migration to provide access to the best of our international network.

A big challenge for Guildhall in encouraging student mobility and supporting balanced partnerships is the proportion of inbound to outbound students participating in exchanges. Local British students are traditionally less active participants in study abroad than those at foreign institutions, and international students who have travelled from other countries specifically to study at Guildhall tend to prefer to spend their whole time here. Exchange agreements based on mutual fee exemption are net losses for Guildhall due to this imbalance.

Activities which offer students the chance to study, work, or perform abroad should accommodate for this. This might mean shortening the length of the programme, restricting it to out-of-semester timings like summer schools, or simply tailoring the experience to make it a desirable choice for those who are more reluctant to participate (for example adding performance opportunities at, or visits to, international venues within the wider network; or introducing students to successful alumni in-country).

In-bound student mobility should also be considered in order to attract the best students and increase fee income. Fee-paying semester-based students do not upset the balance of resource in exchanges. Non-degree and short course programmes also can be income generators that welcome students to Guildhall and are a good source for future full-time enrolments at postgraduate level. International pre-18 provision in this manner is also a valuable undergraduate recruitment tool.

Mobility of staff and students helps to generate interest in the School and expose us to a wider audience, as well as contributing to the important exposure it provides to the resources, venues, expertise, and potential career opportunities accessible through a global network.

Mobile Criteria

Encourages outbound student mobility

Offers sustainable inbound student mobility
(non-degree, exchange, short course)

Offers staff mobility (outbound or inbound)

Financially sustainable:

Guildhall's international activities should offer both cultural and financial benefit, where possible, to the School in order to be self-sustaining or profit-generating.

The financial stability of the institution requires that activity conducted is not only appropriately budgeted but also, where possible, contributes directly or indirectly to profit-making initiatives or other sources of income generation. In the current climate of marketised higher education, the School is increasingly reliant on a competitive and diverse portfolio of income streams including City of London funding, student fee income, philanthropic donations and fundraising, and external funding bodies such as arts councils, research councils, government initiatives and private investments.

Student recruitment, in particular international student recruitment with their higher fee status, is among the most easily influenced sources and feeds directly into many of the other aspirations. Activities supporting student recruitment directly might include meeting with prospective students at study abroad fairs or public-facing events, masterclasses in other conservatoires, contracts with external recruiters, targeted sample lectures, or the establishment of collaborative programmes or pathway agreements which include full-time enrolment at Guildhall. Additionally, fee income can come from other sources. Short courses, summer programmes, CPD, exchange programmes, Erasmus or semester visits, and commercial training can be profitable in themselves, drive interest for attendees toward full time programmes, and also create in-market familiarity which indirectly fuels the reputation of the institution. Indirect contribution to student recruitment, which can be more difficult to quantify, comes from general renown-building activities where it can be shown that the intended audience includes potential students or their influencers. Coordinated efforts between International Relations, Marketing and Communications, academic faculties, Development and Alumni Relations, and other externally-facing departments should benefit from market research and be backed up with data to both inform and assess the relationship between activities, applications, and enrolments.

Additional monetization can come in the form of profit-generating events, access to additional external funding including joint bids with international institutions, financial investment from partners, scholarship programmes and donations, and discounts at performance events or venues which provide access for the School and its staff.

Financially Sustainable Criteria

Direct income generation (tangible benefit to student recruitment)
--

Has considered impact on full-time, short programmes, and/or summer programmes
--

Additional monetization has been considered

“For life”:

Guildhall commits to building a culture of sustained engagement with alumni which extends to the global graduate community.

Creating a “for life” culture means ensuring that students feel a part of the community from the minute they encounter Guildhall, until they apply, while they study, and right the way through their successful careers. This will have a strong impact on brand awareness, loyalty, and ultimately good will among alumni which can help to strengthen the international network, support alumni giving, and benefit international student recruitment.

For younger people, this means encouraging activity that reaches out to potential students through public performances, recruitment activities, and pre-university initiatives such as Guildhall Young Artists, in particular exploring how this can be featured on a global scale.

While studying at Guildhall, international students should be encouraged to participate in all the opportunities that are made available to our local students, and the School should be actively involved in advocacy for the rights of these students to work during, and after, their studies in relevant fields. Successful integration of international students, in particular short term visiting students, into the wider student body will also aid diversity and allow them to feel part of the Guildhall community. This has tangible benefits on students returning from short term study at undergraduate or pre-university to full time programmes in future.

Once students have graduated, we must be sure not to lose contact and isolate them from the Guildhall community. This means coordinating efforts between internationally-visiting staff and students to consider alumni engagement, maintaining strong and consistent communication with up to date information, and ensuring that relationships are built and managed effectively and sensitively, particularly in relation to potential donors and volunteers.

"For life" Criteria

Builds a culture of lifetime community

Encourages alumni giving

**Creates opportunities for alumni engagement
with current and prospective students**

Impactful:

Guildhall aspires to lead not only through influence, but also through investment in international educational development opportunities.

The 'impactful' aspiration is a leadership commitment to using resources and expertise to encourage educational and creative development abroad. In 2015 an independent internationalisation review found that "The School is ideally placed to be in the vanguard of globalisation in its sector", and recommends "forming developmental partnerships with parts of the world which do not have an established or prominent conservatoire culture, but which have the resources, prestige, and enthusiasm to be key players in the future development of conservatoire culture".

This is particularly compatible with Guildhall's strategic vision for the '*artist in society*', meaning that projects which encourage students and staff to consider aspects such as education and arts accessibility, social projects and educational development, and the potential for inspirational artistic work within the School is not only conducted locally but taken to select global destinations. With increasing demand from international governments for coordinated artistic endeavours developing cultural districts and artistic cities, Guildhall's work on Culture Mile and ongoing contribution to the development of London's artistic scene can serve as a source of expertise and inspiration for global projects.

Additionally, scholarships, grants, and fellowship programmes which benefit disadvantaged international applicants, who might not have the opportunity to study at a renowned conservatoire for financial reasons, demonstrate a commitment to access and excellence regardless of background.

Impactful Criteria	Leads internationally in developing access to arts, music, and performance education
	Educational development, social projects, investment
	Improves access for disadvantaged international applicants (scholarships, fellowships, grants)

Collaborative:

Through widening and curating its international network, Guildhall commits to a culture of global exchange in research, knowledge, and expertise.

Without strategic and organised planning, partnership opportunities can fail to reach their potential. Formalising the collaboration with a contract which fully outlines the responsibilities and expectations of all parties helps to ensure that the work produced meets its potential.

Unidirectional partnerships are common in the UK, and there is an increasing acknowledgement of the imbalance of such collaborations. India and China, in particular, have been rejecting international partnership efforts which they perceive to be benefiting only the UK institution and encouraging only the flow of money and talent in the direction of the UK partner. Inward mobility generates fee income, and is often exchanged for expertise, research, teaching, and associated prestige. A more balanced and respectful partnership involves parity of knowledge exchange and mutual benefit which acknowledges the value of both partners.

Maximum benefit for both parties involves multilateral mobility, parity of knowledge exchange, and mutual cooperation benefiting from respective specialisms.

Collaborative Criteria	Has a formalised MOU/MOA/contract
	Exploits effectively the expertise of both/all partners or parties including expanded networks
	Represents parity of knowledge exchange and mutual benefit

Additional Checklist

- Have environmentally sustainable ideas been considered?
- What quality assurance and monitoring is in place?
- Is the project in a programme 'Gold Copy' or an optional extra?
- What is the legacy of the project? Is it fixed-term, and can it be expanded upon, replicated, or handed on to other staff after its lifecycle?

Appendix B: Aspirations Assessment

<u>General Information</u>		
<i>Department</i>	<i>Project Description</i>	<i>Key Contacts</i>

<u>World-leading</u>			
<i>Caters to the top students</i>	<i>Provides opportunities for all students</i>	<i>Enhances staff expertise</i>	<i>Improves network of high-quality facilities and performance venues</i>

<u>Renowned</u>		
<i>Builds reputation in market</i>	<i>Builds reputation in industry</i>	<i>Publicised effectively through all channels for maximum benefit to branding, marketing, and PR</i>

<u>Diverse</u>			
<i>Tangible benefit to diversity in student recruitment</i>	<i>Opportunities for students of different backgrounds to integrate</i>	<i>Mitigates risks to international or EU recruitment</i>	<i>Contributes to diversity of staff</i>

<u>Mobile</u>		
<i>Offers outbound student mobility</i>	<i>Offers inbound student mobility</i>	<i>Offers staff mobility</i>

<u>Sustainable</u>			
<i>Direct income generation (tangible benefit to student recruitment)</i>	<i>Additional monetization has been considered (ticketed events, grants)</i>	<i>Associated fundraising opportunities have been considered (funding bodies, corporate sponsors, alumni)</i>	<i>Incorporates growth strategies for short courses; innovation; Guildhall Young Artists.</i>

<u>'For life'</u>		
<i>A culture of lifetime community</i>	<i>Encourages alumni giving</i>	<i>Creates opportunities for alumni engagement with current and prospective students</i>

<u>Impactful</u>			
<i>Leads internationally in developing access to arts, music, and performance education ('socially engaged practice')</i>	<i>Provides students and staff with opportunities to exercise the Guildhall's thematic aim of 'artist in society'</i>	<i>Improves access to disadvantaged international applicants (scholarships, fellowships, in-country delivery)</i>	<i>Incorporates strategies, research, and opportunities from the Institute for Social Impact</i>

<u>Collaborative</u>			
<i>Has a formalised MOU/MOA/Contract with an established partner</i>	<i>Exploits effectively the expertise of both/all partners and parties, and represents parity of knowledge exchange for mutual benefit</i>	<i>Involves cross-departmental and cross-faculty collaboration</i>	<i>Existing local partners (Barbican, LSO, ROH, etc.) and international partners (where applicable) have been incorporated where possible</i>

Committee: Guildhall School of Music and Drama Board of Governors	Date: 20 11 2019
Subject: Guildhall School Capital and Supplementary Projects Plan 2020/21	Public
Report of: Lynne Williams	For Approval
Report author: Cornell Farrell	

Summary

This report presents for approval the Capital and Supplementary Plan for the Guildhall School for 2020/21.

Recommendation

Members are asked to:

- i) review and approve the proposed capital and supplementary revenue projects budgets for 2020/21 for submission to Finance Committee,
- ii) authorise the Chamberlain, in consultation with the Chief Officer to revise these budgets to allow for any further implications arising from Corporate Projects, other reviews and changes to the Cyclical Works Programme;
- iii) agree that minor amendments for 2019/20 and 2020/21 budgets arising during budget setting be delegated to the Chamberlain,

Main Report

Background

1. An annual funding cycle to prioritise capital projects is being introduced for the first time this year. Departments will make their case for the allocation of centrally resourced capital funding, aligned with the Business Planning and the Medium-Term Financial Planning process. New Capital and SRP funding bids will no longer be considered on an ad hoc basis throughout the year.
2. The Policy and Resources Committee have established the following criteria against which capital projects will be assessed:
 - i) Must be an essential scheme¹
 - ii) Must address a risk on the Corporate Risk register; or the following items that would otherwise be escalated to the corporate risk register:
 - a. Replacement of critical end of life components for core services;
 - b. Schemes required to deliver high priority policies; and
 - c. Schemes with a high reputational impact

¹ Health and Safety Compliance, or Statutory Compliance, or Fully/substantially reimbursable, or Major Renewal of Income Generating Asset, or Spend to Save with a payback period within 5 years.

- iii) Must have a sound business case (clearly demonstrating the negative impact of the scheme not going ahead, i.e. penalty costs or loss of income, where these are material).
- 3. Annual bids for funding should be submitted using documentation based on the Gateway 1 Project Briefing document which has been adapted for this purpose. Bids that require central funding should also be included on the 'New Bids Appendix'. These bids should be considered and prioritised by the relevant service committee as part of the budget report (any schemes currently on hold as a result of the fundamental review must be included and reconsidered).
- 4. These prioritised bids will be centrally reviewed by the Corporate Priorities Board for corporate consistency and submitted to the Resource Allocation Sub Committee meeting in December in order to receive 'in principle' funding approval.
- 5. Only schemes with 'in principle' funding will be allowed to progress through the gateway process. Financial provision for these schemes will be incorporated into the draft capital programme and the medium-term financial plan in order to confirm affordability, and approved by Court in March 2020. Once in principle funding for a scheme has been approved by Court in March 2020 it can then progress to Gateway 2 through to Gateway 4. Projects will progress to Gateway 4(a) for Resource Allocation Sub and Policy and Resources Committees to consider a final bid for funding.

Draft Capital and Supplementary Revenue Project budgets for 2020/21

- 6. In priority order the School are putting forward the following for 2020/21:

- i) Heating Plant & Controls - £3m. Appendix 1.

A clear understanding of the limitations and issues and fully developed design briefs required to resolve all temperature issues and A fully worked up and authorised plan of how to deliver a potentially complex project which could mean closures of some parts or entire buildings for some project phases

- ii) New Guildhall School Building - £15m. Appendix 2.

The acquisition of new premises is essential in order to deliver the business plan and strategic aims.

- iii) Redevelopment of Entrance, Foyer, Reception, Security and Hospitality facilities - £5m. Appendix 3.

Redesign and build entrance, reception, foyer, hospitality and other essential spaces, to deliver services to students and visitors worthy of a world-class university.

iv) Confined & dangerous spaces - £400k. Appendix 4

In order to comply with health and safety regulations (Confined Spaces Regulations 1997), we aim to make it safer to carry out maintenance activities in designated confined spaces and other dangerous areas

Conclusion

7. This report presents the School's Capital and Supplementary Plan for 2020/21 for Members to consider and approve.

Appendices

- Appendix 1 – Project Briefing – Heating Plant & Controls
- Appendix 2 – Project Briefing – New Building
- Appendix 3 – Project Briefing – Redevelopment in Silk Street
- Appendix 4 – Project Briefing – Confined & Dangerous spaces

Cornell Farrell

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Appendix 1 – Heating Plant & Controls

Project identifier			
[1a] Unique Project Identifier	N/A	[1b] Departmental Reference Number	N/A
[2] Core Project Name	Review, redesign and install replacement heating plant and controls.		
[3] Programme Affiliation (if applicable)	N/A		

Ownership	
[4] Chief Officer has signed off on this document	Lynne Williams
[5] Senior Responsible Officer	Jonathon Poyner
[6] Project Manager	Cornell Farrell

Description and purpose					
[7] Project Description					
Review, redesign and replace heating plant, controls and software to resolve perennial heating problems in school buildings.					
[8] Definition of Need: What is the problem we are trying to solve or opportunity we are trying to realise (i.e. the reasons why we should make a change)?					
[9] What is the link to the City of London Corporate plan outcomes?					
[1] People are safe and feel safe. [2] People enjoy good health and wellbeing. [3] People have equal opportunities to enrich their lives and those of others and reach their full potential. [4] Communities are cohesive and have suitable housing and facilities. [5] Businesses are trusted and socially and environmentally responsible. [7] We are a global hub for innovation and enterprise. [8] We attract and nurture relevant skills and talent. [9] Our spaces are secure, resilient and well-maintained. [10] Our physical spaces have clean air, land and water and support a thriving and sustainable natural environment. [11] Our spaces are digitally and physically well-connected and responsive. [12] Our spaces inspire excellence, enterprise, creativity and collaboration.					
[10] What is the link to the departmental business plan objectives?					
Exceptional Teaching – Engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking creative and professional practice. Exceptional Students – Recruit the most outstanding aspiring young musicians, actors and theatre technicians from around the world, train and educate them to the highest standards, support them with continually improved services and facilities, and prepare them for successful careers in the performing arts. Exceptional Opportunities – Work with partners to create an international art and learning centre without rival; encourage staff and students to find their voice, develop their craft and artistry, draw inspiration from practitioners across the art forms and engage with the audiences of the future. A Sustainable, World-Class Institution – Deliver the transformational investment needed to sustain a world-class centre of excellence for training and performance.					
[11] Note all which apply:					
Officer: Project developed from Officer initiation	Y	Member: Project developed from Member initiation	N	Corporate: Project developed as a large scale Corporate initiative	N
Mandatory:	N	Sustainability: Essential for business continuity	Y	Improvement:	N

Compliance with legislation, policy and audit				New opportunity/ idea that leads to improvement	
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Project Benchmarking:	
[12] What are the top 3 measures of success which will indicate that the project has achieved its aims? <These should be impacts of the activity to complete the aim/objective, rather than 'finishes on time and on budget'>>	
1) A clear understanding of the limitations and issues and fully developed design briefs required to resolve all temperature issues and A fully worked up and authorised plan of how to deliver a potentially complex project which could mean closures of some parts or entire buildings for some project phases	
2) An increase in satisfaction levels based fully environmental controls and ergo environmental conditions	
3) This may not lead to a reduction in energy as there are considerable areas that do not have heating/cooling so if these were addressed it may be an increase in energy, but we would seek to have the most efficient plant (if plant replacement was decided upon).	
[13] Will this project have any measurable legacy benefits/outcome that we will need to track after the end of the 'delivery' phase? If so, what are they and how will you track them? (E.g. cost savings, quality etc.)	
As per 2 and 3 from question [12].	
[14] What is the expected delivery cost of this project (range values)[£]?	
Lower Range estimate: £1 million Upper Range estimate: £3 million	
[15] Total anticipated on-going revenue commitment post-delivery (lifecycle costs)[£]:	
Ongoing annual maintenance, funded from Local Risk and CWP.	
[16] What are the expected sources of funding for this project?	
Guildhall School is a City Cash property and the budget for the services and works is requested from the Capital Fund.	
[17] What is the expected delivery timeframe for this project (range values)? Are there any deadlines which must be met (e.g. statutory obligations)?	
Lower Range estimate: 2020 - 2022 Upper Range estimate: 2020 – 2024	

Project Impact:	
[18] Will this project generate public or media impact and response which the City of London will need to manage? Will this be a high-profile activity with public and media momentum?	
Likely.	
[19] Who has been actively consulted to develop this project to this stage? <(Add additional internal or external stakeholders where required) >	
Chamberlains: Finance	Officer Name: N/A
Chamberlains: Procurement	Officer Name: N/A
IT	Officer Name: N/A
HR	Officer Name: N/A
Communications	Officer Name: N/A
Corporate Property	Officer Name: N/A
External	N/A
[20] Is this project being delivered internally on behalf of another department? If not ignore this question. If so:	

Please note the Client supplier departments. Who will be the Officer responsible for the designing of the project? If the supplier department will take over the day-to-day responsibility for the project, when will this occur in its design and delivery?	
Client	Department: Guildhall School of Music and Drama
Supplier	Department: Barbican Centre
Supplier	Department: City Surveyor
Project Design Manager	Department: N/A
Design/Delivery handover to Supplier	Gateway stage: N/A

Appendix 2 – Project Briefing New Guildhall School Building

Project identifier			
[1a] Unique Project Identifier	12020	[1b] Departmental Reference Number	N/A
[2] Core Project Name	New Guildhall School Building		
[3] Programme Affiliation (if applicable)	N/A		

Ownership	
[4] Chief Officer has signed off on this document	Lynne Williams
[5] Senior Responsible Officer	Jonathon Poyner
[6] Project Manager	Cornell Farrell

Description and purpose
[7] Project Description
Acquisition of new premises is essential in order to deliver the business plan and strategic aims.
[8] Definition of Need: What is the problem we are trying to solve or opportunity we are trying to realise (i.e. the reasons why we should make a change)?
The Guildhall School like other leading conservatoires and Russell Group universities face a growing number of risks and challenges. The current business plan 2018-2023 includes new courses, refreshed curricula and a step-change in ambition for Widening Participation, diversity and Inclusion. The projections for the next five years, which include external funding depend on meeting challenging targets and KPIs. In depth analysis of “space” and “utilisation” have shown, barring a few efficiencies, the School does not have the physical space capacity within the existing footprint for lecture, teaching, safeguarding, meeting, administration, workshop and storage purposes. To continue within the existing estate is likely to lead to failure on targets and a decline in the quality of the teaching. The School have actively been lobbying for “appropriate” additional space with set criteria to fulfil their ambitions. The School is requesting up to £15m capital for the acquisition of new premises to be added to the estate and become part of the School campus.
[9] What is the link to the City of London Corporate plan outcomes?
<p>[1] People are safe and feel safe.</p> <p>[2] People enjoy good health and wellbeing.</p> <p>[3] People have equal opportunities to enrich their lives and those of others and reach their full potential.</p> <p>[4] Communities are cohesive and have suitable housing and facilities.</p> <p>[5] Businesses are trusted and socially and environmentally responsible.</p> <p>[7] We are a global hub for innovation and enterprise.</p> <p>[8] We attract and nurture relevant skills and talent.</p> <p>[9] Our spaces are secure, resilient and well-maintained.</p> <p>[10] Our physical spaces have clean air, land and water and support a thriving and sustainable natural environment.</p> <p>[11] Our spaces are digitally and physically well-connected and responsive.</p> <p>[12] Our spaces inspire excellence, enterprise, creativity and collaboration.</p>
[10] What is the link to the departmental business plan objectives?

Exceptional Teaching – Engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking creative and professional practice

Exceptional Students – Recruit the most outstanding aspiring young musicians, actors and theatre technicians from around the world, train and educate them to the highest standards, support them with continually improved services and facilities, and prepare them for successful careers in the performing arts

Exceptional Opportunities – Work with partners to create an international art and learning centre without rival; encourage staff and students to find their voice, develop their craft and artistry, draw inspiration from practitioners across the art forms and engage with the audiences of the future

A Sustainable, World-Class Institution – Deliver the transformational investment needed to sustain a world-class centre of excellence for training and performance.

[11] Note all which apply:

Officer: Project developed from Officer initiation	Y	Member: Project developed from Member initiation	N	Corporate: Project developed as a large scale Corporate initiative	N
Mandatory: Compliance with legislation, policy and audit	N	Sustainability: Essential for business continuity	Y	Improvement: New opportunity/ idea that leads to improvement	Y

Project Benchmarking:

[12] What are the top 3 measures of success which will indicate that the project has achieved its aims?

<These should be impacts of the activity to complete the aim/objective, rather than 'finishes on time and on budget'>>

- 1) Work with asset management and specialist to acquire, negotiate and purchase
- 2) Dilaps and fit out completed to suit School needs
- 3) Complete moves

[13] Will this project have any measurable legacy benefits/outcome that we will need to track after the end of the 'delivery' phase? If so, what are they and how will you track them? (E.g. cost savings, quality etc.)

Improves the quality of teaching/student experience.
 Attracts high calibre teaching and students due to facilities.
 Increase the number of courses and ergo number of students including diversity targets.

[14] What is the expected delivery cost of this project (range values)[£]?

Lower Range estimate: £12million
 Upper Range estimate: £15 million

[15] Total anticipated on-going revenue commitment post-delivery (lifecycle costs)[£]:

Ongoing annual maintenance.

[16] What are the expected sources of funding for this project?

Guildhall School is a City Cash property and the budget for the works is requested from the Capital Fund.

[17] What is the expected delivery timeframe for this project (range values)? Are there any deadlines which must be met (e.g. statutory obligations)?

Lower Range estimate: 2020-2021
 Upper Range estimate: 2022-2023

Project Impact:	
[18] Will this project generate public or media impact and response which the City of London will need to manage? Will this be a high-profile activity with public and media momentum?	
Possibly	
[19] Who has been actively consulted to develop this project to this stage? <(Add additional internal or external stakeholders where required) >	
Chamberlains: Finance	Officer Name: N/A
Chamberlains: Procurement	Officer Name: N/A
IT	Officer Name: N/A
HR	Officer Name: N/A
Communications	Officer Name: N/A
Corporate Property	Officer Name: N/A
External	N/A
[20] Is this project being delivered internally on behalf of another department? If not ignore this question. If so: Please note the Client supplier departments. Who will be the Officer responsible for the designing of the project? If the supplier department will take over the day-to-day responsibility for the project, when will this occur in its design and delivery?	
Client	Department: N/A
Supplier	Department: N/A
Supplier	Department: N/A
Project Design Manager	Department: N/A
Design/Delivery handover to Supplier	N/A

Appendix 3 – Project Briefing

Redevelopment of Entrance, Foyer, Reception, Security and Hospitality facilities

Project identifier			
[1a] Unique Project Identifier	N/A	[1b] Departmental Reference Number	N/A
[2] Core Project Name	GSMD Redevelopment of Entrance, Foyer, Reception, Security and Hospitality		
[3] Programme Affiliation (if applicable)	N/A		

Ownership	
[4] Chief Officer has signed off on this document	Lynne Williams
[5] Senior Responsible Officer	Jonathon Poyner
[6] Project Manager	Cornell Farrell

Description and purpose
[7] Project Description
Redesign and build entrance, reception, foyer, hospitality and other essential spaces, to deliver services to students and visitors worthy of a world-class university.
[8] Definition of Need: What is the problem we are trying to solve or opportunity we are trying to realise (i.e. the reasons why we should make a change)?
The Guildhall School is a world leading music conservatoire and drama school and the aspiration is to have an estate and facilities worthy of the brand. The addition of Milton Court has culminated in an identifiable Guildhall School campus together with the Barbican Art Centre. Silk Street is integral to the Culture Mile and the main building should be part of the cohesive approach to the streetscape. In the original architectural concept, Silk Street was not intended to be the front entrance; the dark gloomy approach to the school is via refuse bins, skips and delivery area set considerably back from the street so most visitors do not know they are walking past the entrance. A new distinctive (glazed) entrance (if approved) with improved lighting, paving and signage will maximise the presence of the Silk Street entrance. The reception, foyers, security, hospitality, social space for students, storage and cloakroom facilities, to name a few, are of equally poor standard or do not exist at all so there is an opportunity to develop these within the project. Careful planning and design will make it possible to address the shortfall whilst maintaining the look and feel of the original architecture. A number of options could be considered but this is important to the long-term future of the School and their business objectives and the request is £3.5-£5m to develop this scheme.
[9] What is the link to the City of London Corporate plan outcomes?
<p>[1] People are safe and feel safe.</p> <p>[2] People enjoy good health and wellbeing.</p> <p>[3] People have equal opportunities to enrich their lives and those of others and reach their full potential.</p> <p>[4] Communities are cohesive and have suitable housing and facilities.</p> <p>[5] Businesses are trusted and socially and environmentally responsible.</p> <p>[7] We are a global hub for innovation and enterprise.</p>

[8] We attract and nurture relevant skills and talent.					
[9] Our spaces are secure, resilient and well-maintained.					
[10] Our physical spaces have clean air, land and water and support a thriving and sustainable natural environment.					
[11] Our spaces are digitally and physically well-connected and responsive.					
[12] Our spaces inspire excellence, enterprise, creativity and collaboration.					
[10] What is the link to the departmental business plan objectives?					
Exceptional Teaching – Engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking creative and professional practice					
Exceptional Students – Recruit the most outstanding aspiring young musicians, actors and theatre technicians from around the world, train and educate them to the highest standards, support them with continually improved services and facilities, and prepare them for successful careers in the performing arts					
Exceptional Opportunities – Work with partners to create an international art and learning centre without rival; encourage staff and students to find their voice, develop their craft and artistry, draw inspiration from practitioners across the art forms and engage with the audiences of the future					
A Sustainable, World-Class Institution – Deliver the transformational investment needed to sustain a world-class centre of excellence for training and performance.					
[11] Note all which apply:					
Officer: Project developed from Officer initiation	Y	Member: Project developed from Member initiation	N	Corporate: Project developed as a large scale Corporate initiative	N
Mandatory: Compliance with legislation, policy and audit	N	Sustainability: Essential for business continuity	Y	Improvement: New opportunity/ idea that leads to improvement	Y

Project Benchmarking:	
[12] What are the top 3 measures of success which will indicate that the project has achieved its aims?	
<These should be impacts of the activity to complete the aim/objective, rather than 'finishes on time and on budget'>>	
1) Design within parameters culture mile look and feel strategy as well sympathetic to the architecture of the School, Barbican Centre and estate.	
2) Construction works to take place in live building and within residential estate, so safety, consideration and operations are key.	
3) Heating, ventilation, lighting, security and safety (fire) systems will be difficult so design and building control approval will be key.	
[13] Will this project have any measurable legacy benefits/outcome that we will need to track after the end of the 'delivery' phase? If so, what are they and how will you track them? (E.g. cost savings, quality etc.)	
New design provides visible and aesthetically enhanced look and feel as well as directional benefit the main school building.	
New design and controls can address serious security weakness.	
Design create much needed facilities within the existing school footprint.	
[14] What is the expected delivery cost of this project (range values)[£]?	
Lower Range estimate: £3.5 million	
Upper Range estimate: £5 million	
[15] Total anticipated on-going revenue commitment post-delivery (lifecycle costs)[£]:	
Maintenance, mandatory and statutory compliance.	
[16] What are the expected sources of funding for this project?	

Guildhall School is a City Cash property and the budget for the works is requested from the Capital Fund.

**[17] What is the expected delivery timeframe for this project (range values)?
Are there any deadlines which must be met (e.g. statutory obligations)?**

Lower Range estimate: Speak to GSMD 2021/2022

Upper Range estimate: start – end date

Project Impact:

[18] Will this project generate public or media impact and response which the City of London will need to manage? Will this be a high-profile activity with public and media momentum?

Possibly

[19] Who has been actively consulted to develop this project to this stage?

<(Add additional internal or external stakeholders where required) >

Chamberlains: Finance	Officer Name: N/A
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Chamberlains: Procurement	Officer Name: N/A
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IT	Officer Name: N/A
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HR	Officer Name: N/A
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Communications	Officer Name: N/A
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Corporate Property	Officer Name: N/A
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External	N/A
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[20] Is this project being delivered internally on behalf of another department? If not ignore this question. If so:

Please note the Client supplier departments.

Who will be the Officer responsible for the designing of the project?

If the supplier department will take over the day-to-day responsibility for the project, when will this occur in its design and delivery?

Client	Department: Guildhall School
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Supplier	Department: City Surveyor
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Supplier	Department: N/A
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Project Design Manager	Department: City Surveyor
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Design/Delivery handover to Supplier	N/A
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Appendix 4 – Project Briefing Confined and Dangerous Spaces

Project identifier			
[1a] Unique Project Identifier	N/A	[1b] Departmental Reference Number	N/A
[2] Core Project Name	Barbican Centre and Guildhall School Confined and Dangerous Spaces		
[3] Programme Affiliation <i>(if applicable)</i>	N/A		

Ownership	
[4] Chief Officer has signed off on this document	Lynne Williams
[5] Senior Responsible Officer	Jonathon Poyner/Cornell Farrell
[6] Project Manager	Cornell Farrell

Description and purpose
[7] Project Mission statement / Elevator pitch
In order to comply with health and safety regulations (Confined Spaces Regulations 1997), we aim to make it safer to carry out maintenance activities in designated confined spaces and other dangerous areas
[8] Definition of Need: What is the problem we are trying to solve or opportunity we are trying to realise (i.e. the reasons why we should make a change)?
The Barbican Centre and Guildhall School were built prior to many existing health and safety regulations and the architecture/design/construction have left us buildings that are extremely unsafe to maintain. There are multiple areas e.g. shafts (up to 13 levels, high) and confined spaces (restricted movement and genuine danger from loss of oxygen because of gas or water ingress) and other hard to access areas (for emergency services) all of which contain services e.g. plant, machinery, electrical water/plumbing services which have to be maintained in order to operate the buildings. There is genuine danger of serious injury or death because of falling from height, suffocation or not being able to rescue a casualty due to poor access. There are 54 shafts in the Barbican alone and many more risers, plant rooms tank rooms, to be addressed. A project is required to quantify, remove or reduce the risk of injury, disease or death by physical adaptations to buildings and or plant and services.
[9] What is the link to the City of London Corporate plan outcomes?
[1] People are safe and feel safe. [2] People enjoy good health and wellbeing. [8] We attract and nurture relevant skills and talent. [9] Our spaces are secure, resilient and well-maintained. [10] Our physical spaces have clean air, land and water and support a thriving and sustainable natural environment.
[10] What is the link to the departmental business plan objectives?
Objective A: Transform Public Space - transform our public spaces to create a world class sense of destination and welcome within Culture Mile Objective B: Understand and Diversify ourselves and our Audiences - understand and diversify ourselves and our audiences, to serve and reflect the capital

Objective C: Develop a Creative Commercial Operation - grow commercial revenue in ways which reflect our values and enable our vision

Objective D: Create Collaborative Programmes - produce an outstanding programme which drives and develops creative partnerships

Objective E: Pioneer Learning and Engagement in the Arts - grow an innovative programme of activity which supports young people, artists, art workers and communities

Objective F: Develop Organisational Capabilities - improve the tools required for effective organisational operation

The majority of Barbican and School Business is conducted on site requiring and operational business. It is not reasonable to expect either CoL engineers or external contractors to risk injury or worse to maintain the plant in these areas. An investment now will reduce the risk to staff, contractors and ultimately the Corporation for generations

[11] Note all which apply:

Officer: Project developed from Officer initiation	Y	Member: Project developed from Member initiation	N	Corporate: Project developed as a large scale Corporate initiative	N
Mandatory: Compliance with legislation, policy and audit	Y	Sustainability: Essential for business continuity	N	Improvement: New opportunity/ idea that leads to improvement	N

Project Benchmarking:

[12] What are the top 3 measures of success which will indicate that the project has achieved its aims?

<These should be impacts of the activity to complete the aim/objective, rather than 'finishes on time and on budget'>>

1) All areas assessed by specialists

2) Options developed into designs

3) Construction delivered in a live operational environment

[13] Will this project have any measurable legacy benefits/outcome that we will need to track after the end of the 'delivery' phase? If so, what are they and how will you track them? (E.g. cost savings, quality etc.)

Relocated services from confined and dangerous spaces where possible to safer areas.
Improved lighting, and access equipment fitted where services have to remain in current location.

Quicker, cheaper to carry out repairs and maintenance activities in the future.

[14] What is the expected delivery cost of this project (range values) [£]?

Lower Range estimate: £300,000

Upper Range estimate: £400,000

[15] Total anticipated on-going revenue commitment post-delivery (lifecycle costs)[£]:

Mandatory and statutory compliance checks on fixed ladders, platforms, fall restraints, lifting gear and emergency lighting. From Local Risk and CWP funding.

[16] What are the expected sources of funding for this project?

The Barbican Centre is a City Fund property whilst the Guildhall School is a City Cash property. There is significantly less work in the School buildings but it makes economical, and logistic sense to combine all the works across both organisations in one project because

of their proximity and the same team manage the buildings. If granted the majority of the capital will be Fund and the remainder from Cash.

**[17] What is the expected delivery timeframe for this project (range values)?
Are there any deadlines which must be met (e.g. statutory obligations)?**

Lower Range estimate: April 2020 – March 2022

Upper Range estimate: April 2020 – March 2023

<Critical deadline(s):>

Project Impact:

[18] Will this project generate public or media impact and response which the City of London will need to manage? Will this be a high-profile activity with public and media momentum?

Unlikely

[19] Who has been actively consulted to develop this project to this stage?

<(Add additional internal or external stakeholders where required) >

Chamberlains: Finance	Officer Name: N/A
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Chamberlains: Procurement	Officer Name: N/A
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IT	Officer Name: N/A
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HR	Officer Name: N/A
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Communications	Officer Name: N/A
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Corporate Property	Officer Name: N/A
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External	
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[20] Is this project being delivered internally on behalf of another department? If not ignore this question. If so:

Please note the Client supplier departments.

Who will be the Officer responsible for the designing of the project?

If the supplier department will take over the day-to-day responsibility for the project, when will this occur in its design and delivery?

Client	Department: Barbican Centre and Guildhall School
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Supplier	Department: Barbican Centre and Guildhall School/City Surveyor
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Supplier	Department:
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Project Design Manager	Department:
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Design/Delivery handover to Supplier	Gateway stage:
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Committee(s): Board of Governors of the Guildhall School of Music & Drama	Date(s): 25/11/2019
Subject: Remuneration Annual Statement	Public
Report of: Principal, Guildhall School of Music & Drama	For Decision
Report author: Head of HR, Barbican & Guildhall School of Music & Drama	

Summary

1. The Office for Students (OfS) does not have legal powers to regulate the pay of senior staff in the higher education sector directly. However, it has a duty to take into account the value for money higher education providers offer for the public money they receive.
2. The OfS set conditions for the public money which higher education providers receive. In the case of staff pay, providers must:
 - share specific information with the OfS
 - publish specific information in their audited financial statements
 - take into account *The Higher Education Senior Staff Remuneration Code* published by the Committee of University Chairs (CUC) in June 2018. This CUC code requires the production and publishing of a Remuneration Annual Statement. The code sets out a suggested format of the annual statement and this has been followed in the production of the statement for the Guildhall School.
3. The Corporation already publishes a Pay Policy Statement (see <https://www.cityoflondon.gov.uk/about-the-city/about-us/Pages/pay-policy-statement.aspx>) covering the remuneration of staff, including those at the Guildhall School, and the proposed Remuneration Annual Statement therefore refers to the overall Pay Policy Statement.
4. A number of institutions are attaching the statement to their financial statements and the School will follow suit.

Remuneration & Nominations Committee considered the School's first annual statement at its meeting on Monday 18 November 2019.

Recommendation

- Approve the Remuneration Annual Report set out in the main report.

Contact:

Steve Eddy

Head of HR (Guildhall School of Music & Drama and Barbican)

0207 382 6148

steve.eddy@barbican.org.uk

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Guildhall School of Music & Drama
Annual statement on Senior Staff Remuneration for year ended 31/07/2019

1. Introduction

The Guildhall School of Music & Drama's Remuneration & Nominations Committee provides advice to the Board of Governors. It is recognised that all matters relating to the employment and remuneration of staff fall within the purview of the City of London's Establishment Committee – further details of this committee are available from the City's [website](#). [Terms of reference](#) for the Remuneration & Nominations Committee of the Guildhall School are also available from the website.

2. Remuneration & Nominations Committee Membership

Membership of the Committee is as follows:

- Chair of the Committee: a co-opted governor who is not the Chair of the Board

Other members:

- The Chairman of the Board of Governors of the Guildhall School of Music & Drama
- The Deputy Chairman of the Board of Governors of the Guildhall School of Music & Drama
- At least two non-Common Council Governors
- At least one other Common Council Governor
- An elected staff member of the Board
- May include up to two other co-opted members (who are not necessarily members of the governing body)

Members in the year to 31/07/2019 were as follows:

29 April 2019 – Remuneration & Nominations Committee

- Sir Andrew Burns (Chairman)
- Vivienne Littlechild MBE (Deputy Chairman)
- Randall Anderson
- John Chapman
- Professor Maria Delgado
- Marianne Fredericks
- Alderman William Russell
- Andy Taylor
- Apologies: Michael Hoffman

21 October 2018 – Remunerations Committee

- Sir Andrew Burns (Chairman)
- Vivienne Littlechild (Deputy Chairman)
- Randall Anderson

- Deputy John Bennett
- John Chapman
- Professor Maria Delgado
- Alderman William Russell

3. Remuneration & Nominations Committee Meetings

The Committee met during the year on 31/10/218 and 29/04/2019. Details of the meetings are available from the City's [website](#).

4. Definition of senior post holders

The Guildhall School defines senior post-holders as the following:

- Principal
- Vice Principal & Director of Music
- Vice Principal & Director of Drama
- Vice Principal & Director of Production Arts
- Vice principal & Director of Innovation & Engagement
- Vice Principal & Director of Advancement

5. Approach to remuneration for all staff

The Guildhall School is part of the City of London Corporation and the approach to remuneration of all staff is outlined in the [Pay Policy Statement](#).

6. Approach to remuneration for senior staff

The approach to senior staff remuneration at the Guildhall School follows the City of London Corporation's wide pay system as detailed in the Pay Policy Statement.

Being a small specialist institution and based in the City of London, there are some posts which are difficult to recruit. Accordingly, there is often the need to use market forces supplements to attract, recruit and retain highly sought after skills. Any request for a market supplement must be supported by independent market data and is considered by a panel of senior officers and the Establishment Committee of the City of London where appropriate. The Establishment Committee is responsible for personnel and establishment matters throughout the City of London, including negotiations with the recognised trade unions and is not within the Guildhall School's governance structure. The data that supports remuneration recommendations is drawn from:

- Higher Education Statistics Agency data
- Times Higher Education salary data
- Reports and reviews from external experts commissioned by Human Resources
- Internal analysis of salary distributions, performance and contribution to the strategy of the Guildhall School

7. Pay multiple of the Principal

The Principals basic salary is 6.3 times the median pay of staff (2017/18: 6.2 times), where the median pay is calculated on a full-time equivalent basis for the salaries paid to Guildhall School staff.

The Principals total remuneration is 5.3 times the median total remuneration of staff (2017/18: 5.3 times), where the median total remuneration is calculated on a full-time equivalent basis for the median total remuneration paid to Guildhall School staff.

8. Total Remuneration for the Principal

The total remuneration for the Principal, with year on year comparison is set out below.

Emoluments of the Principal	Year ended 31/07/2019	Year ended 31/07/2018
	£000	£000
Salaries	174	167
Employer's NI	23	22
Benefits in kind	-	5
Pension contributions	36	35
Total	233	229

9. External appointments and expenses

The policy on income from external appointments is set out in the City of London Corporation's Code of Conduct for employees. Any work undertaken on behalf of the Guildhall School or City Corporation or which contributes to the work of the Guildhall School or City Corporation or is requested/delivered on the basis of being an employee of the City Corporation and which attracts a fee/ is paid e.g. a presentation or lecture, will need approval by the Principal and the fees will need to be paid to the City Corporation. In the case of the Principal, approval from the City Corporation's Town Clerk is required.

All expenses are paid in accordance with the City of London Corporation's Expenses Policy.

Head of HR
Barbican & Guildhall School of Music & Drama
November 2019

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Committee: Board of Governors of the Guildhall School of Music & Drama	Date: 25/11/2019
Subject: Recruitment strategy for co-opted members	Public
Report of: Lynne Williams, Principal	For discussion and decision
Report author: Katharine Lewis, Secretary & Dean of Students	

Summary

The School's *Instrument and Articles of Government* require co-opted vacancies on the Board of Governors to be advertised.

To support this process a strategy document has been devised to ensure consistency across all co-opted vacancy recruitment and appointments. Attached to strategy are:

Appendix 1 – note concerning the process of elections for staff members of the Board (for completeness)

Appendix 2a – role descriptor for a co-opted member of the Board of Governors

Appendix 2b – role descriptor for a co-opted member of the Audit & Risk Management Committee

Appendix 3 – application form

Role descriptors for other membership categories will also be explored in due course.

The Governance & Effectiveness Committee considered the draft role descriptor (2a) at its meeting on 28 October 2019 and The Remuneration & Nominations Committee considered the strategy and attachments at its meeting on Monday 18 November 2019. Amendments from both meetings are incorporated including amendments to the role descriptor for the co-opted member of the Audit & Risk Management Committee which anticipate future adjustments to the Audit & Risk Management Committee's terms of reference.

Recommendation

Members are asked to approve the strategy for immediate adoption and the advertising of co-opted member vacancies.

Katharine Lewis

Secretary & Dean of Students

Email: katharine.lewis@gsmd.ac.uk

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Recruitment strategy for co-opted members of the Board of Governors and its committees

In line with the CUC HE Code of Governance, the School has established a (Remuneration &) Nominations Committee. The School's *Instrument & Articles of Government* state:

“4. *The Nominations Committee will advertise vacancies for co-opted members of the Board of Governors which indicate the skills, knowledge and experience required for the post. The qualifications should reflect the needs of the Institution in the fields of music, theatre, arts management, broadcasting/media and higher education. In making its recommendations to the Board of Governors, the Nominations Committee must pay regard to the balance of membership and the needs of the Institution and may keep a “skills register” against which to consider the field of candidates. The issue of inclusion of members of the local community must also be addressed.”*¹

The Code expects a Board to establish a rigorous and systematic process for the recruitment and retention of governors (including the Chair) with written role descriptors and an analysis of the skills, experience and attributes required for membership.

To date the recruitment process for members has been:

- Principal and President of the Students' Union – ex officio
- Court of Common Council members of the board (including Chair and Deputy Chair) – appointed by the Court
- Staff members – elected by and from the eligible staff in each category (see appendix 1)
- Co-opted members – informal advertising via networks. Given that there are only six co-opted members and those members play a pivotal role in supporting the Board with their skills and experience in higher education and/or high-level artistic leadership and practice, there has often been an urgency to fill a vacancy.

Co-opted members of the Board and its committees

Going forward, in line with the *Instrument of Government* the School will be looking to advertise its co-opted Board vacancies and, when relevant, co-opted vacancies to the committees of the Board. The Remunerations & Nominations Committee will oversee this process for all committees ensuring that the Board and its committees are supported by members with relevant skills and expertise, and also that steps are taken to search for talent from all sectors of society so that the Board and its committees reflect a broad diversity.

¹ At previous discussions of the Board of Governors it has been noted that Common Council membership guarantees representation from some parts of the School's local community.

Attached at appendix 2a is a role descriptor and person specification for a co-opted member of the Board of Governors. It would be adapted for a co-opted member of committee of the Board (see appendix 2b for a co-opted member of the Audit & Risk Management Committee for instance).

Recruitment process

Advertising

Where roles are advertised the minimum expectation will be:

- School website
- City of London website
- CUC website- <https://www.universitychairs.ac.uk/vacancies/> (new free service and part of the *Board Diversification Project* at Advance HE)
- Guardian online²
- *For Audit & Risk Committee* - audit committee specialist website

In addition, other fora would be considered subject to costs, eg:

- Social Media when appropriate– eg LinkedIn
- Relevant artistic and scholastic organisations and networks - eg Musicians' Union, Incorporated Society of Musicians, Federation of Drama Schools, Creative Industries Council
- Local media
- Other national publications such as Times Higher.

Application

An application form along with the role descriptor will be provided on the School's website (see appendix 3 for draft) to ensure consistency but accompanying CVs for factual information will be accepted.

Ethnicity data for monitoring purposes will be collected.

Applications will be submitted to the Principal's Office.

Selection

Selection will be by a panel³ comprising:

- Chair of Remuneration & Nominations Committee
- Chair of the Board of Governors (or Deputy Chair)
- Principal
- One other (non-School) member of the Board of Governors appointed by the Chair of the Board or an external specialist

² Used successfully for City of London's Audit & Risk Management Committee

³ A minimum of three persons

For the recruitment of a co-opted member of the Audit & Risk Management Committee, the Chair of the Board of Governors and the Principal will be replaced by the Chair of the Audit & Risk Management Committee.

The panel will short-list the applicants and invite suitable candidates to interview.

The panel will make a formal recommendation to the Remuneration & Nominations Committee who will then make a recommendation to Board of Governors.

Administrative arrangements

The administrative arrangements for advertising and selection will be made by the School (Principal's Office in the first instance). This will ensure that information about the School is consistent and up to date, that fact-checking in respect of the relevant expertise of applicants (particularly in respect of HE or artistic experience) can be undertaken, and that monitoring is conducted across all appointments. Appointment letters will be sent out by the Town Clerk's Office.

For future action

In line with the CUC Code, role descriptors for each type of member will be created and published.

The Remuneration & Nominations Committee will establish a process for the oversight of the attendance and engagement of all members (not just co-opted).

Katharine Lewis
Secretary & Dean of Students
November 2019

Appendix 1: Election of staff members to the Board of Governors

For both staff categories (teaching and administrative), the elections are organised by the Town Clerk's Department (liaising with the Secretary & Dean of Students and the Principal's Executive Assistant) with the Town Clerk as the official returning officer.

- Staff eligibility lists are provided by local HR officers.
- Advertising of a vacancy is via the Guildhall School staff monthly ezine and on the School's intranet "myGuildhall".
- Nominations require a proposer and a seconder from within the relevant category of staff.
- If an election is required it will be held via a postal ballot, on a "first past the post" system.

Election of teaching staff

Eligibility

- Academic (Teaching) staff who work 0.3 FTE or above will be eligible to nominate, stand and vote.
- Only teaching/academic staff holding a contract of employment with the City of London Corporation will be eligible to vote.
- Staff who work for both the Guildhall School of Music & Drama and the Barbican Centre will be eligible if they meet the 0.3 fte requirement for the School (a combined 0.3fte will not count).
- Only staff who have commenced their contract by the 31 July preceding the election will be eligible to vote as the electoral roll will be prepared on the basis of the annual staff HESA Return.

Election of administrative staff

Eligibility

- Administrative (non-teaching) staff who work at least 0.5 FTE will be eligible to nominate, stand and vote.
- Only administrative staff holding a contract of employment with the City of London Corporation will be eligible to vote.
- Staff who work for both the Guildhall School of Music & Drama and the Barbican Centre will be eligible if they meet the 0.5 fte requirement for the School (a combined 0.5fte will not count).
- Only staff who have commenced their contract by the 31 July preceding the election will be eligible to vote as the electoral roll will be prepared on the basis of the annual staff HESA Return.

Katharine Lewis
November 2019

Appendix 2a: Role descriptor and person specification for a co-opted member of the Board of Governors



Guildhall School is a vibrant, international community of young musicians, actors and production artists in the heart of the City of London.

Ranked as one of the top ten performing arts institutions in the world (QS World University Rankings 2019), and recently awarded top conservatoire in the [Complete University Guide Music League Table 2020](#), the School is a global leader of creative and professional practice which promotes innovation, experiment and research, with over 1,000 students in higher education, drawn from nearly 60 countries around the world. Guildhall School is also the UK's leading provider of specialist music training at the under-18 level with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians, as well as a joint Creative Learning division with the Barbican which seeks to create inspiring arts experiences for all.

The Guildhall School of Music & Drama is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation. The Guildhall School of Music & Drama Board of Governors and its committees sit within the [committee framework](#) of the City of London.

Board of Governors

The Board of Governors comprises:

- (a) 11 members elected by the Court of Common Council of the City of London for a term of three years (renewable twice);
- (b) the Principal of the Institution;
- (c) one member of the Institution's academic staff to be elected by such staff for a term of three years (renewable twice);
- (d) one member of the Institution's administrative staff to be elected by such staff for a term of three years (renewable twice);
- (e) one of the Institution's student representatives who shall normally be the President of the Students' Union;
- (f) up to six co-opted non-City of London Corporation Governors with appropriate expertise for a term of three years (renewable twice).

There are usually four board meetings each year, two in the autumn term, one in the spring term and one in the summer, plus an annual Board away day in either the spring or summer term.

The Board has the following committees that meet regularly throughout the academic year, and co-opted members are expected to join at least one committee. Additionally, co-opted members are eligible to stand as Chair and will be encouraged to do so:

- Finance & Resources Committee
- Audit & Risk Management Committee
- Governance & Effectiveness Committee
- Remuneration & Nominations Committee

Additionally, the Board has an Academic Assurance Working Group that meets annually.

Statement of primary responsibilities

The Board of Governors is responsible for:

- (1) the approval of a strategic plan and the determination of the educational character and the mission/aims of the Institution and oversight of its activities;
- (2) the effective and efficient use of resources;
- (3) the approval of an annual Business Plan;
- (4) the approval of annual estimates of income and expenditure;
- (5) the setting of fees for students attending the Institution;
- (6) the appointment of the Principal of the Institution and, where appropriate, the deputy;
- (7) the general welfare of students in consultation with the Academic Board;
- (8) the management of the Institution's land and buildings belonging to the City of London Corporation (with the exception of those which are the province of another Committee);
- (9) writing off debts in accordance with such terms and conditions as are from time to time established by the Court of Common Council;
- (10) authorising the institution of any civil proceedings (e.g. for recovery of debts) arising out of the exercise of its functions.

Each of the above to be subject to the City of London's Standing Orders, Financial Regulations and such other terms and conditions as the City of London may determine, other than where varied otherwise.

Co-opted role descriptor

- a) Members are expected to play an appropriate part in ensuring that the business of the Board of Governors is carried on efficiently, effectively, and in a manner appropriate for the proper conduct of public business.
- b) Members are expected to make rational and constructive contributions to debate and to make their knowledge and expertise available to the Board of Governors as opportunity

arises. This includes Members putting themselves forward as a member or Chair of a committee of the Board.

- c) Members are required to accept collective responsibility for the decisions reached by the Board of Governors.
- d) Members are responsible for ensuring that the Board fulfils its primary responsibilities including but not limited to approving the strategic direction of the School and ensuring that the performance of the School is adequately assessed against the objectives which the Board has approved.
- e) The School is a department of the City of London and Members have a responsibility for ensuring that the Board of Governors exercises efficient and effective use of the resources of the School both from the City and externally for the furtherance of its educational purposes and that proper mechanisms exist to ensure financial control and for the prevention of fraud.
- f) Members have a responsibility for ensuring that the Board of Governors acts in accordance with the School's *Instrument and Articles of Government*, with The Higher Education Code of Governance [CUC], and with the City of London's internal rules and regulations. In the event of uncertainty, a member should seek advice from the Clerk (on City matters) or the Secretary and Dean of Students (on higher education matters).
- g) Members should endeavour to establish constructive working relationships with City of London employees (both in the School and centrally) in order to provide challenge and criticism in a supportive manner but must recognise the proper separation between governance and executive management, and avoid involvement in the day-to-day executive management of the School.
- h) Members have a responsibility for ensuring that the Board of Governors and its committees are conducted in accordance with accepted standards of behaviour in public life, embracing selflessness, integrity, objectivity, accountability, openness, honesty and leadership. Members must at all times regulate their personal conduct as members of the Board of Governors in accordance with these standards.
- i) Members must make a full and timely disclosure of personal interests to the Clerk in accordance with the procedures set out by the City of London. They must as soon as practicable disclose any interest which they have in any matter under discussion and accept the ruling of the Chair in relation to the management of that situation, in order that the

integrity of the business of the Board of Governors and its Committees may be, and may be seen to be, maintained.

The External Co-opted Role

- j) Co-opted members may be asked to represent the School externally or asked to play a role in liaising between key stakeholders and the School. A full briefing will be given by the School to enable this role to be carried out effectively.
- k) Members may be asked to use personal influence and networking skills on behalf of the School.

Person specification

The Board of Governors and the School is particularly looking for an individual with expertise in Finance and/or legal matters within a Higher Education Context. [to be amended as appropriate for each advertisement]

Additionally, the individual should have:

- An active interest in higher education;
- An active interest in the creative arts
- A commitment to the Guildhall School as a world class, specialist higher education institution regionally, nationally and internationally;
- A commitment to the School's mission and vision;
- A commitment to promoting equality and diversity;
- A commitment to quality and enhancement;
- Strong communication skills;
- Critical listening, analytical and problem solving skills;
- The ability to work positively with others and to contribute as a member of a team;
- Time to commit to Board meetings, committees and governor development activities;

The Guildhall School is committed to equal opportunities and welcomes applications from all sections of the community.

Practical matters

- (i) Appointment will be for a three-year term in the first instance, with a maximum of three terms. Reappointment for a second or third term will be on the recommendation of the Remuneration & Nominations Committee to the Board of Governors, who in arriving at a recommendation will consider the member's attendance and engagement at the Board and its committees.

- (ii) Board and committee meetings are normally in the morning or early afternoon and last two hours.
- (iii) Members are expected to attend all meetings of the Board and any Committees of which they are a member, or give timely apologies to the Clerk if absence is unavoidable.
- (iv) Members of the Board are not remunerated, but members may reclaim travelling and similar expenses incurred in attending meetings/events. Full details are available from the Clerk.
- (v) Members will be encouraged to engage in regular appraisal/review of the performance of the Boards, its committee and its members as established by the Board of Governors for the purpose.

KML/November 2019

Appendix 2b: Role descriptor and person specification for a co-opted member of Audit & Risk Management Committee



Guildhall School is a vibrant, international community of young musicians, actors and production artists in the heart of the City of London.

Ranked as one of the top ten performing arts institutions in the world (QS World University Rankings 2019), and recently awarded top conservatoire in the [Complete University Guide Music League Table 2020](#), the School is a global leader of creative and professional practice which promotes innovation, experiment and research, with over 1,000 students in higher education, drawn from nearly 60 countries around the world. Guildhall School is also the UK's leading provider of specialist music training at the under-18 level with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians, as well as a joint Creative Learning division with the Barbican which seeks to create inspiring arts experiences for all.

The Guildhall School of Music & Drama is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation. The Guildhall School of Music & Drama Board of Governors and its committees sit within the [committee framework](#) of the City of London.

Audit & Risk Management Committee

The Audit & Risk Management Committee is a committee of the Board of Governors of the Guildhall School of Music & Drama. It sits alongside the Finance & Resources Committee, the Governance & Effectiveness Committee, and the Academic Assurance Working Group.

The responsibilities of the Audit & Risk Management Committee include:

- To advise the governing body on the appointment of the external auditors, the provision of any non-audit services by the external auditors, and any questions of resignation or dismissal of the external auditors.
- To discuss with the external auditors the nature and scope of the audits as they relate to the Guildhall School.
- To discuss with the external auditors problems and reservations arising from the interim and final audits, including a review of the management letter, incorporating management responses, any other matters the external auditors may wish to discuss (in the absence of officers where necessary).
- To consider and advise the governing body on the appointment and terms of engagement of the internal audit service (and the head of internal audit if applicable), the audit fee (where

relevant), the provision of any non-audit services by the internal auditors, and any questions of resignation or dismissal of the internal auditors.

- To review the internal auditors' audit risk assessment, strategy and programme; consider major findings of internal audit investigations and management's response; and promote co-ordination between the internal and external auditors. The committee will ensure that the resources made available for internal audit are sufficient to meet the institution's needs (or make a recommendation to the governing body as appropriate).
- To keep under review, the effectiveness of the risk management, control and governance arrangements, and in particular to review the external auditors' report, the internal auditors' annual report, and management responses.
- To monitor the implementation of agreed audit-based recommendations, from whatever source.
- To ensure that all significant losses have been properly investigated and that the internal and external auditors, and where appropriate the OfS accounting officer, have been informed.
- To oversee the Guildhall School's compliance with the City of London's policy on fraud and irregularity, including being notified of any action taken under that policy.
- To satisfy itself that satisfactory arrangements are in place to promote economy, efficiency and effectiveness.
- To receive any relevant reports from the National Audit Office, Office for Students (OfS) and other organisations.
- To monitor annually the performance and effectiveness of the external and internal auditors, including any matters affecting their objectivity, and make recommendations to the governing body concerning their reappointment, where appropriate.
- To consider elements of the Guildhall School's annual financial statements for the year ending 31 July in the presence of the external auditors if necessary, including the auditors' formal opinion, the statement of Governors' responsibilities and the statement of internal control, in accordance with the OfS's Accounts Directions.
- To receive the Guildhall School's management accounts.

The Committee is authorised to carry out the following areas of work:

- To investigate any activity within its terms of reference.
- To seek any information it requires from any employee, with all employees directed to co-operate with any request made by the Committee.
- To obtain outside legal or other independent professional advice and to secure the attendance of non-members with relevant experience and expertise if it considers this necessary, normally in consultation with the Principal of the Guildhall School and/or Chairman of the Board of Governors.
- To review the audit aspects of the Guildhall School's draft Income & Expenditure Account for the year ending 31 July. These aspects will include the external audit opinion, the statement of Governors' responsibilities, the statement of internal control and any relevant

issue raised by the external auditors. The Committee should, where appropriate, confirm with the internal and external auditors that the effectiveness of the internal control systems has been reviewed, and comment on this in its annual report to the Board of Governors.

Co-opted role descriptor

- a) Members are expected to play an appropriate part in ensuring that the business of the Audit & Risk Management Committee is carried on efficiently, effectively, and in a manner appropriate for the proper conduct of public business.
- b) Members are expected to make rational and constructive contributions to debate and to make their knowledge and expertise available to the Audit & Risk Management Committee as opportunity arises.
- c) Members are responsible for ensuring that the Committee fulfils its responsibilities ensuring that the performance of the School is adequately assessed against the objectives which the Board has approved.
- d) The School is a department of the City of London and Members have a responsibility for ensuring that the Board of Governors exercises efficient and effective use of the resources of the School both from the City and externally for the furtherance of its educational purposes and that proper mechanisms exist to ensure financial control and for the prevention of fraud.
- e) Members have a responsibility for ensuring that the Audit & Risk Management Committee acts in accordance with the School's *Instrument and Articles of Government*, with The Higher Education Code of Governance [CUC], with the Handbook for Members of Audit Committees in Higher Education Institutions [CUC], and with the City of London's internal rules and regulations. In the event of uncertainty, a member should seek advice from the Clerk (on City matters) or the Secretary and Dean of Students (on higher education matters).
- f) Members should endeavour to establish constructive and supportive but challenging working relationships with City of London employees (both in the School and centrally) but must recognise the proper separation between governance and executive management, and avoid involvement in the day-to-day executive management of the School.
- g) Members have a responsibility for ensuring that the Committee conducts itself in accordance with accepted standards of behaviour in public life, embracing selflessness, integrity, objectivity, accountability, openness, honesty and leadership. Members must at all

times regulate their personal conduct as members of the Audit & Risk Management Committee in accordance with these standards.

- h) Members must make a full and timely disclosure of personal interests to the Clerk in accordance with the procedures set out by the City of London. They must as soon as practicable disclose any interest which they have in any matter under discussion and accept the ruling of the Chair in relation to the management of that situation, in order that the integrity of the business of the Audit & Risk Management Committee may be, and may be seen to be, maintained.

Person specification

The Audit & Risk Management Committee is looking for two individuals with experience, preferably within a Higher Education or Arts Management context, in audit, risk management, accounting and materiality, and/or value for money frameworks.

Additionally, the individual should have:

- An active interest in higher education;
- An active interest in the creative arts
- A commitment to the Guildhall School as a world class, specialist higher education institution regionally, nationally and internationally;
- A commitment to the School's mission and vision;
- A commitment to promoting equality and diversity;
- A commitment to quality and enhancement;
- Strong communication skills;
- Critical listening, analytical and problem solving skills;
- The ability to work positively with others and to contribute as a member of a team;
- Time to commit to committee meetings and governor development activities.

The Guildhall School is committed to equal opportunities and welcomes applications from all sections of the community.

Practical matters

1. There are usually four committee meetings each year, two in the autumn term, one in the spring term and one in the summer
2. Appointment will be for a three-year term in the first instance, with a maximum of three terms. Reappointment for a second or third term will be on the recommendation of the Remuneration & Nominations Committee to the Audit & Risk Management Committee, who in arriving at a recommendation will consider the member's attendance and engagement at the committee.

3. Board and committee meetings are currently in the morning or early afternoon and last two hours.
4. Members are expected to attend all meetings of the committee or give timely apologies to the Clerk if absence is unavoidable.
5. Members of the Committee are not remunerated, but members may reclaim travelling and similar expenses incurred in attending meetings/events. Full details are available from the Clerk.
6. Members will be encouraged to engage in regular appraisal/review of the performance of the committee as established by the Board of Governors for the purpose.

KML/November 2019

Appendix 3:

Application to fill a co-opted member vacancy on the Board of Governors or committee



Use of your data

The Guildhall School and the City of London Corporation ("the City Corporation") are committed to protecting your privacy. The data collected on this form will be used only for the purpose of recruiting a new member of a Board or Committee and for monitoring purposes. Your data will only be shared with those involved in the recruitment process. Details about the School's and the City's privacy notices can be found at:

<https://www.gsmd.ac.uk/privacy>

Equal opportunities

The Guildhall School is committed to equal opportunities and welcomes applications from all sections of the community.

1. PERSONAL DETAILS

Title (Mr/Mrs/Ms/Dr, etc)

First name	Surname

Permanent home address and postcode

Preferred contact telephone number	Preferred email address

2. Skills and Experience

Please give details of your academic, professional and/or vocational skills, experience and qualifications relevant to your application for the vacant co-opted position on the Board of Governors of the Guildhall School of Music & Drama.

- Please ensure you reference the particular skills-set being sought for this vacancy.

- Please explanation why you are particularly interested in supporting the Guildhall School by undertaking this role.
- Please ensure you include details of your current occupation, if any.
- A short CV (no more than 3 pages) may be attached to provide factual detail.

--

3. Bodies or organisations on which you currently serve

Please list any other bodies or organisations on which you currently serve (with dates)

4. REFERENCES

Please give the details of two individuals, not related to you, who have agreed to be contacted by the Guildhall School about your application and can comment on your skills and experience that are relevant to the vacant role.			
Name		Name	
Address		Address	
Tel no:		Tel no:	
Email address:		Email address:	
Relationship to you/role in organisation:		Relationship to you/role in organisation:	

Please note that references may be requested before interviews take place.

5. Other information

(i) Do you have a disability? (please tick as appropriate)			
Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
If yes, please indicate whether there are any special provisions, equipment, or other assistance we can provide to help you attend an interview.			

(ii) Ethnicity monitoring – please tick a box below to identify your ethnicity. The School will use this data to help it evaluate its recruitment and plan for future provision.	
<input type="checkbox"/> Asian or Asian British - Indian	
<input type="checkbox"/> Asian or Asian British - Pakistani	
<input type="checkbox"/> Asian or Asian British - Bangladeshi	
<input type="checkbox"/> Other Asian Background	
<input type="checkbox"/> Chinese	
<input type="checkbox"/> Black or Black British – Caribbean	
<input type="checkbox"/> Black or Black British – African	
<input type="checkbox"/> Other Black background	
<input type="checkbox"/> Mixed - White and Black Caribbean	
<input type="checkbox"/> Mixed - White and Black African	
<input type="checkbox"/> Mixed - White and Asian	
<input type="checkbox"/> Other Mixed background	
<input type="checkbox"/> White	
<input type="checkbox"/> Other Ethnic Background	
<input type="checkbox"/> Information refused	

(iii) Where did you see the advertisement for this role? Tick one box only
<input type="checkbox"/> School's website
<input type="checkbox"/> City of London's website
<input type="checkbox"/> CUC Board vacancies website
<input type="checkbox"/> Guardian online
<input type="checkbox"/> Other Please state

6. Please sign and date this form

I declare that the information I have given is true and complete.	
Signed Date	

Please return this completed application form by 5pm on xxxxx 2019 to principal@gsmd.ac.uk

Committee:	Date:
Audit and Risk Management Committee of the Guildhall School of Music and Drama	14 November 2019
Board of Governors of the Guildhall School of Music and Drama	19 November 2018
Subject:	Public
Internal Audit Annual Report and Opinion	
Report of:	For Information
Head of Audit and Risk Management	
Report Author:	
Cirla Peall, Audit Manager	

Summary

This report has been prepared in accordance with the Audit Code of Practice, part of the Office for Students terms and conditions of funding higher education institutions. It provides your Committee with details of the Internal Audit work undertaken at the Guildhall School of Music and Drama ('the School') in respect of the academic year ended 31st July 2019 with the intention of providing you with an annual audit opinion. Appendix 1 provides a summary of audit outcomes which have informed this report. Appendix 2 provides the detail of School audits finalised since the September 2019 meeting of this Committee.

The Head of Audit and Risk Management opinion for 2018-19 is that the School's systems of risk management, control and governance, economy, effectiveness and efficiency are generally robust and can be reasonably relied upon to ensure that School's objectives are achieved.

Delivery of the 2019-20 audit plan is now underway and there is a strong focus on completion by 31st July 2020. At the time of preparing this report no significant issues have been identified in respect of 2019-20 audits which adversely affect the Head of Audit and Risk Management's opinion.

Internal Audit follow-up work in respect of high priority recommendations during 2018-19 and 2019-20 to date has confirmed implementation of high priority recommendations, as well as identifying slippage in implementation resulting in revised target deadlines being set. Internal Audit recognises that the live recommendations position will fluctuate during the year due to finalised audits resulting in new recommendations and closure of recommendations once implementation has been demonstrated. Appendix 3 provides a breakdown in respect of the current position, as at. 31/10/2019.

Recommendation

Members are asked to note the Head of Audit Opinion in respect of 2018-19, the work that Internal Audit have undertaken, the live high priority recommendations position, and to offer any observations.

Main Report

Background

1. Internal Audit plays a role in providing the required assurance on internal controls through delivery of its risk-focused audit plan which forms part of a three-year strategy. This is reinforced by consultation with the School's Audit and Risk Management Committee, the Principal and members of the School's management team on perceived risk, any areas of concern and a follow-up audit regime which focuses on any high priority (red and amber) recommendations.
2. The Internal Audit Section operates in accordance with the Public Sector Internal Audit Standards. The Internal Audit Charter reflects that the work of Internal Audit covers the entire control environment of the City of London Corporation, of which the Guildhall School of Music and Drama is an institutional department. The scope of work encompasses risk management, control and governance with due regard for aspects of Value for Money i.e. economy, efficiency and effectiveness.
3. The Committee receives a report on an annual basis from the Head of Audit and Risk Management on the extent that the School can rely on its systems of internal control and to provide reasonable assurance that the School's objectives will be achieved efficiently. Annually the Committee considers the audit plan for the following year and the three-year audit strategy, focusing on coverage of the School's key operations. Additionally, regular Internal Audit Update Reports are received by this Committee containing the detail of the agreed scope for individual assignments (as per the finalised terms of reference), a summary of outcomes for finalised audits, and high priority recommendation status updates.
4. The School's main accounting and payroll systems are provided by the City of London Corporation. These systems are subject to periodic review by the Internal Audit Section and at the time of audit were considered by both Internal Audit and the City's external auditors to provide a high level of internal control.
5. This report includes a summary of audit findings for reviews undertaken during the financial year to 31st July 2019, including 'corporate' (City of London Corporation) audits which provide assurance over central systems / processes which are relevant to the School. No issues have arisen specifically in respect of the School from corporate audits.

Current Position

Internal Audit Plan and Annual Opinion 2018-19

6. A schedule of Internal Audit work informing the Head of Internal Audit and Risk Management's opinion can be found in Appendix 1. Outcomes have previously been reported to this Committee in respect of the School's audits with the exception of Academic Programme Development and Production Arts Students' Cash Floats. Summary audit outcome information in respect of both of these audits is contained in Appendix 2.

Risk Management Activities

7. The corporate Risk Management Strategy aligns with the key principles of ISO 31000: Risk Management Standard and the UK Government's Management of Risk Guide. The Strategy emphasises risk management as a key element within the City Corporation's systems of corporate governance and establishes a clear system for the evaluation of risk and escalation of emerging issues to the appropriate scrutiny level. It also defines the roles and responsibilities of officers, senior management and Members.
8. The Risk Management Group, consisting of senior managers representing all departments, includes the Guildhall School of Music and Drama.
9. Strategic decisions on risk management are made by the Summit Group. They receive a quarterly update on both corporate and top red departmental level risks.
10. The Chief Officer Risk Management Group, working on behalf of the Summit Group, meets quarterly to review, in depth, the corporate risk register and report their findings to the Summit Group when they consider the quarterly risk update report.
11. In addition to receiving quarterly risk update reports, the Audit and Risk Management Committee has adopted a cycle of regular departmental risk challenge sessions, with Chief Officers and their respective Committee Chairmen. These are one-hour long sessions where the Chief Officer discusses with the Committee the department's arrangements for managing risk as well as the key risks it faces. In July 2019 the School's Principal attended the Committee's informal risk challenge session.
12. The Committee also undertakes deep dives of corporate risks. In 2018/9, there were 10 corporate risk deep dive reports.

Head of Audit Opinion

13. The Head of Audit and Risk Management provides the following audit opinion, based on Internal Audit work undertaken in 2018-19, whereby ***the Guildhall School's systems of risk management, control and governance, and economy, effectiveness and efficiency are generally robust and can be reasonably relied upon to ensure that objectives are achieved.*** It is further noted that a number of the recommendations arising from our work have not yet been implemented.

Internal Audit Plan 2019-20

14. Delivery of the 2019-20 audit plan is underway and there is a strong focus on completion by 31st July 2019. The audits in respect of Academic Programme Development and Production Arts Students' Cash Floats were undertaken early enough in the 2019-20 Audit Plan year (i.e. April to March) to help inform the School's Audit Opinion for the 2018-19 academic year.

15. The audits of Facilities Management and Maintenance (Barbican and Guildhall School) and Internationalisation have not been initiated. Internal Audit will initiate planning for both of these assignments in November 2019.

Fraud Risk Management

16. The draft report has been circulated in respect of this audit which examined mechanisms are in operation for fraud risk management across the Guildhall School. In particular, the audit sought assurance that:

- A clear framework is in operation for identifying, assessing, mitigating and monitoring fraud risks;
- Arrangements are in operation for reporting to Governors and Senior Management on the effectiveness of fraud risk management;
- A fraud aware culture is promoted through:
 - determining and communicating appropriate routes through which suspected or actual fraud can be reported and;
 - taking appropriate actions to implement lessons learned from known fraud cases.
- Procedures have been developed and communicated to all key staff, clearly depicting what is expected in areas of the business activity with a high fraud risk, for example procurement, cash income collection, equipment management, and declarations of interest / gifts and hospitality. The audit also sought assurance that appropriate training has been delivered to staff in these high fraud risk areas.

17. Finalisation of this audit is anticipated by the end of November 2019.

Budget-Setting

18. The draft report has been circulated in respect of this audit which sought to verify that robust budget-setting arrangements are in place as follows:

- There is a budget setting guidance in place.
- There is a timetable in place and this is communicated to the staff involved in the budget setting process.
- The budget is based on accurate historic financial data, robust assumptions and takes account of the best estimate of the School's financial requirement and income.
- Any efficiency savings factored into the budget are supported with a plan on how that will be achieved.
- Adequate consideration is given to how the budget will support the School's medium-term strategic plan.
- Budget consultation takes place to ensure that the budget is realistic from an operational perspective and proposed budget is challenged to ensure that the financial resources are allocated and used in a most efficient manner.
- The budget is formally approved.

19. Finalisation of this audit is anticipated by the end November 2019.

Estates Strategy

20. Internal Audit follow-up work in 2018-19 confirmed implementation of a key recommendation from the Sundial Court Lease Renewal Project Governance audit - finalised in 2017-18 – and related to development of an Accommodation Strategy. Follow-up testing confirmed that the School's wider Estates Strategy was signed off by the School's Management Team and subsequently presented to the Board in February 2019. The Strategy document:

- Reflects its link with the School's Strategic Aims;
- Details the principles defining the School's approach to 'Estates';
- Categorises accommodation need and provides priorities for space use;
- Provides an overview of the short, medium and long-term approaches to delivery of the Strategy;
- Sets out the process for determining future need, for example as a result of new courses or activities.
- Confirms the governance and reporting arrangements.

21. The Strategy document also highlights that the School should be alert to particular opportunities as and when they arise; one such development represented an opportunity for Internal Audit to test application of the Strategy in practice and this – development of the associated business case - was incorporated within the scope of audit for 2019-20. Audit testing was focused on examination of the documentation supporting statements within the high-level Strategy document and how the principles of the Strategy had been applied in relation to the recent business case. Audit fieldwork has been completed and exit discussions held; the draft report will be circulated in November 2019.

Recommendations Implementation

22. Regular Internal Audit follow-up activity within 2018-19 has confirmed implementation of seventeen high priority recommendations related to the School. Revised target timescales had been supplied in respect of twelve of these recommendations as a result of implementation slippage, four of which were outside the control of the School as they related to finalisation of a corporate contract.

23. In terms of the current position, there has been an increase in agreed live high priority recommendations from ten amber reported to the September 2019 meeting of this Committee, to thirteen amber as at the end of October 2019; the three additional recommendations arose from a recently finalised report. Detailed recommendation statuses are shown at Appendix 3 and reflect that of these thirteen:

- The three additional recommendations arose from the audit of Production Arts Students' Cash Floats.
- Revised target timescales have been supplied in respect of three recommendations since the September 2019 meeting of this Committee as a result of implementation slippage.

- Revised target timescales are required for demonstrating full implementation in respect of two recommendations which had target dates of September 2019.
- Details of implementation progress are awaited in respect of six recommendations due for implementation by the end of October 2019.
- Two recommendations are not yet due for implementation, falling due in November and December 2019 respectively.

24. Internal Audit has reiterated the importance of setting realistic timescales for demonstrating recommendations implementation and work is ongoing to obtain status updates and confirm revised implementation dates for those outstanding recommendations where no information was provided.

Conclusion

25. A positive Head of Audit and Risk Management annual opinion has been provided, based on Internal Audit work carried out during the academic year ended 31st July 2019.

26. Delivery of the 2019-20 Internal Audit Plan is in progress and due for completion by 31st July 2020.

27. High priority recommendations are subject to regular review and follow-up by Internal Audit and this has identified some slippage in implementation timescales. Revised target dates have been supplied in respect of several high priority recommendations and Internal Audit formal follow-up work will continue at regular intervals to confirm the implementation status.

Appendices

- Appendix 1 - Schedule of Relevant Internal Audit Work 2018-19
- Appendix 2 – Summary Outcomes of the School's Finalised Audits
- Appendix 3 – Live High Priority Recommendations as at 31/10/19

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Schedule of Internal Audit Projects informing the Guildhall School Annual Audit Opinion 2018-19

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Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<u>Guildhall School Full Assurance Reviews</u>					
<u>Student Affairs</u> Deferred from 2017-18 in agreement with School management, this audit focused on examination of the arrangements in operation within Student Affairs for the following: <ul style="list-style-type: none">• Clear aims of service provision, linked to strategic goals, and measurable objectives• Performance monitoring to evaluate whether delivery outcomes are as intended• Management of any services provided under contract to ensure that specifications are met• Financial management – controls over payments to ensure that these are in line with contract / on the basis of goods or services received and monitoring to ensure that expenditure is in line with budget• Periodic review / benchmarking of service provision and consideration of alternative delivery models, where appropriate	Moderate	0	10	0	10
<u>Strategic Planning</u> An examination of the Guildhall School's strategic planning framework, including arrangements for stakeholder input, development of SMART objectives and related KPIs, delivery monitoring and on-going review. Audit testing sought to confirm operation of the following:	Moderate	0	2	2	4

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<ul style="list-style-type: none"> • A strategic planning framework in operation which enables identification of long-term objectives and prioritisation of activities to achieve these; • Stakeholder engagement in Plan formulation and arrangements for communication of Plan developments, to promote buy-in; • Development of SMART objectives and related KPIs to facilitate evaluation of Plan delivery; • Monitoring implementation of the Strategic Plan through appropriate forums; and • Mechanisms for review and update of the Strategic Plan to ensure it remains relevant and up to date. 					
<p><u>Income Generation</u></p> <p>Maximising income from grant funding, student fees and other income is a priority for the School and this audit looked at the arrangements in place to seek opportunities to maximise income, secure sustainable sources of income and fully receive the income due. Audit testing focused on arrangements in operation for the following:</p> <ul style="list-style-type: none"> • There is a defined strategy in place which sets out how the GSMD is to maximise its income. • The income strategy in use supports the organisational ethos and is in accordance with the risk appetite. • There are plans in place to seek opportunities for new income sources and to expand current income streams. • The School's capacity and resource utilisation are reviewed regularly to identify opportunities for new income generating activities. • Professional advice is sought and acted upon to ensure that the School fully utilises financial support and incentives available as an Office for Student (OfS) registered provider. 	Moderate	0	3	0	3

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<u>Academic Programme Development</u> This audit, undertaken in two phases, sought assurance that adequate arrangements are in place in respect of the areas set out below: <ul style="list-style-type: none"> • A framework is in place which enables evaluation of the student programme offer - identification of potential new courses and elimination of existing ones where low enrolment is identified – ensuring it remains relevant and in line with the School's Strategic vision and objectives. • Processes for developing new courses, including evaluation of financial viability. • Stakeholder engagement in Programme formulation and arrangements for communicating changes. • Performance monitoring, incorporating periodic review, to evaluate whether delivery outcomes are as intended. 	Substantial	0	0	0	0
School Audits Sub-total		0	15	2	17
Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<u>Corporate Full Assurance Reviews</u> <u>GDPR Readiness</u> The objective of the review was to provide an opinion on the CoL's GDPR Project Plan and data privacy governance taking into account the implementation in progress, through:	Limited	2	0	5	7

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<ul style="list-style-type: none"> Assessment of plans in place to address GDPR, including identifying responsibility for ensuring that all areas are covered and no gaps are left leading up to the implementation of the new rules; Overview of the main areas of risk in relation to the new GDPR regulation; and Assessment of general awareness amongst staff in relation to the new regulation. 					
<p><u>Suppliers Financial Health and Resilience</u></p> <p>Prior to letting supply, service and works contracts, the Chamberlain's department Financial Services Division (Corporate Treasury Team, Research and Technical Function) evaluates the financial standing of prospective contractors through analysis of their financial statements, on behalf of City Procurement. Appraisals are carried out where the projected spend is expected to be in excess of the Official Journal of the European Union (OJEU) procurement threshold. Appraisals may also be carried out in respect of other prospective contractors, where City Procurement have identified concerns.</p> <p>The purpose of the audit was to assess the adequacy of arrangements in relation to:</p> <ul style="list-style-type: none"> Monitoring external supplier's financial health and resilience; Implementing appropriate actions, where suppliers are deemed to be experiencing financial difficulties, placing their continued operation at risk; and Reporting to Senior Management and Members on supplier financial health. 	Moderate	0	6	2	8

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<p><u>Commercial Manager Scorecard Procedures</u></p> <p>The Corporate Supplier Performance Scorecard regime assesses performance in relation to ten corporate measures on an annual basis; the measures assess supplier performance in key areas including but not limited to compliance with corporate policies, performance against contract Key Performance Indicators (KPIs), and the effectiveness of risk management systems. A Scoring and Reporting tracker is in place to manage the timeliness of this activity.</p> <p>The purpose of the audit was to assess the adequacy of arrangements in relation to:</p> <ul style="list-style-type: none"> Determining an appropriate methodology for producing supplier scorecards; Compiling supplier scorecards on a timely basis; Determining and implementing appropriate actions, to address supplier performance issues; and Reporting on supplier scorecards to Senior Management and Members. 	Moderate	0	6	4	10
<p><u>Programmed Repairs and Maintenance</u></p> <p>In March 2017, the Court of Common Council approved the award of two contracts for the supply of Building Repairs and Maintenance services to Skanska Construction UK Limited (Skanska). The contracts are for a five-year term (with an option to extend by a further 2 years), commencing July 2017 and cover the supply of the Mechanical and Electrical Maintenance and Building Fabric Repairs.</p> <p>The purpose of the audit was to obtain assurance over the adequacy of arrangements for:</p>	Moderate	1	2	1	4

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<ul style="list-style-type: none"> • Compiling accurate and complete asset registers and programmed maintenance schedules; • Ensuring full delivery of programmed maintenance schedules; • Ensuring the only valid contract variations, known as Compensation Events, in respect of asset additions and disposals are agreed with Skanska and are reflected within both contractual documentation and programmed maintenance schedules; and • Monitoring the relative proportions of programmed and reactive maintenance in order to maximise value for money. 					
<p><u>Payroll</u></p> <p>The objectives of this audit were to assess the adequacy of the arrangements in place in respect of the following:</p> <ul style="list-style-type: none"> • The controls in operation for the payment of staff are being adhered to; • Final payments to leavers are accurately calculated; • Payments and deductions are complete, accurate and properly authorised; • Payments in respect of deductions are subject to check and reconciliation before the monies are paid over; • Adequate access controls are maintained over the payroll system; • Payroll checks are completed in-line with agreed procedures before the payroll run is completed; • Monthly reconciliations are undertaken between the elements of pay and deductions, the General Ledger and the City's bank account; and • Management information is produced and is timely, accurate, relevant and sufficient for the needs of management. 	Moderate	0	1	3	4

Project	Assurance Rating	Recommendations			
		Total Red	Total Amber	Total Green	Total
<u>Pensions Administration</u> The objectives of this audit were to assess the adequacy of the arrangements in place in respect of the following: <ul style="list-style-type: none"> • Staff act consistently in compliance with regulatory / legislative requirements and internal policies. • There is on-going assurance that the City have adequate and up-to-date service continuity provision. • Pension starter, leaver and amendment forms are appropriately captured on the system in a timely manner. • Transfers in and out payments are correctly calculated and authorised prior to being processed. • Only valid and accurate pension payments are made to pensioners and in a timely manner. • Adequate access controls are in place to ensure staff have unique usernames, users have unique passwords which are subject to enforced changes. • Only valid data is transferred to the pensions system. • Performance of the team is monitored including responding to requests for information, general enquiries and issue of annual statements. 	Substantial	0	1	0	0
Corporate Audits Sub-total		3	16	15	34
Total Recommendations		3	31	17	51

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School Audits Finalised since the September 2019 Internal Audit Update

Academic Programme Development – Substantial Assurance

1. On the basis of audit testing outcomes, an effective framework is in operation at the School for evaluation of the student programme offer to ensure that it remains relevant and in line with the School's Strategic vision and objectives. Audit testing confirmed that the framework includes mechanisms for identification of potential new courses and elimination of existing ones.
2. The School's Academic Regulatory Framework (ARF) sets out the arrangements for programme approval, amendment and review; control is primarily exercised in this area through Annual Programme Evaluations (APE), periodic review / revalidation, and via forums such as the Departmental Programme Board (DPB) and the Academic Board (AB). The effectiveness of the academic programme review and approval process forms part of an academic governance quinquennial review which is reported to the Board of Governors.
3. The School has established clear processes for developing new courses, including evaluation of financial viability, as encapsulated in the ARF and the documented Programme Design and Approval procedures. The introduction of new programmes is not a common occurrence and, as such limited audit testing was possible in terms of practical application. Internal Audit performed a 'process walkthrough' in respect of development of the BA in Video Design for Live Performance (VDLP) and confirmed compliance with the approved arrangements.
4. Audit testing confirmed that stakeholder engagement is a key focus of programme formulation and programme evaluation. The School's SMT, teaching staff and students are involved at programme formulation stage and, there is engagement with other stakeholders, such as prospective employers and alumni, as part of the proposal in principle, validation and revalidation stages. Additionally, validation and revalidation documents are scrutinised by a Panel made up of at least one external peer, a student, two members of the teaching staff of the School plus the Secretary and Dean of Students. Changes made to programmes must be approved by the DPB and AB before they are communicated to students. The School publishes the programme and module specification for each programme for the year (known as the Gold Copy) on the student portal and the School's website.
5. Audit testing confirmed that the School's Quality Assurance (QA) arrangements include regular and timely performance monitoring to evaluate whether programme delivery outcomes are as intended. The School's QA process, incorporating APE and Revalidation exercises, is reviewed periodically by the Academic Assurance Working Group, reporting to the Board of Governors.
6. Audit sample testing in respect of three current programmes confirmed that the performance monitoring process had been applied consistently and in line with approved arrangements. One further programme within the sample that was due for revalidation by the end of August 2019 had been given a one-year extension

by the AB in recognition of exceptional circumstances. Internal Audit was advised by the School that the Higher Education sector quality expectation is for revalidation at least every six years and that it is intended that this will be met for the programme; no audit recommendation has been made on this basis.

7. The Academic Board produces an annual report to the Board of Governors on academic strategy, standards, assurance and enhancement, as evidenced in respect of 2017-18 and interim updates for 2018-19 (the final report is due in November 2019). Internal Audit examination of Board meeting minutes confirmed that reports and action plans are received from the Academic Board which relate to continuous improvement of the student academic experience i.e. academic assurance - and student outcomes. It was noted that reporting in this area includes evidence from the School's periodic review processes as well as the outcomes of external peer and professional reviews, facilitating the provision of assurance.
8. No audit recommendations were made as a result of this audit.

Production Arts Student Petty Cash – Substantial Assurance

9. This audit was undertaken at the request of the School. While the audit review identified a number of opportunities to strengthen controls in relation to the operation of Production Art student petty cash, considering financial materiality and the relative ease with which the recommendations made can be implemented, a 'Green' assurance rating has been given.
10. The use of procurement cards to make purchases for production related supplies offers advantages over petty cash, for example providing a more secure means of holding funds and the facility to restrict the type of expenditure incurred. A recommendation has been made for the School to investigate the potential use of procurement cards by students for production-related supplies (Recommendation 1).

Issuing and Returning Petty Cash Funds

11. On the basis of discussions with the Cashier, together with inspection of petty cash records and sample testing, adequate arrangements are in place to ensure that petty cash funds are only issued to students where approval has been granted by one of three Lecturers in Production Management.
12. Further examination of petty cash records, including the petty cash tracker and petty cash log, together with sample testing, confirmed that adequate records are maintained to capture the detail of petty cash funds issued and returned, including signatures to reflect their movement.
13. Whilst the Cashier has established arrangements for requesting the return of petty cash funds, audit testing identified that such actions are not taken on a timely basis which increases the risk of loss of petty cash funds; a recommendation has been raised (Recommendation 3).

Verifying the Validity of Expenditure

14. Sample testing determined that arrangements are in place to verify the validity of expenditure incurred. Students are required to prepare summaries of expenditure, supported by receipts, and setting out the balance of petty cash funds returned. Expenditure summaries are subject to review and approval by one of the three Lecturers in Production Management to confirm that funds have been spent for legitimate purposes. Audit sample testing identified inadequate transaction descriptions related to fuel, train travel, food and drink, and a recommendation has been made to improve transparency and facilitate management review (Recommendation 5).

Reconciling Petty Cash Funds

15. Audit testing confirmed that reconciliation of petty cash funds is undertaken on a weekly basis. Testing highlighted the following opportunities to strengthen internal control for which amber priority recommendations have been made (Recommendations 6, and 7):
- The duties of managing and reconciling the petty cash float have been delegated to the Cashier and are therefore, not appropriately segregated, increasing the risk of error in administration;
 - A temporary loan of £5,000 from the Barbican Centre cash float to increase the value of the Production Arts Student float was not accounted for correctly; the fund balance should have been recorded as £16,800 as opposed to the £11,800 shown on the reconciliations;
 - There are no formal arrangements for approving increases to the value of the Production Arts Student petty cash fund, increasing the risk of misappropriation of petty cash funds.

Recording Petty Cash Expenditure

16. Audit testing confirmed the adequacy of established arrangements for recording petty cash expenditure within Oracle R12; once approved by one of the three Lecturers in Production Management, electronic versions of the expenditure summaries are provided to the Management Accountant to prepare journals for input into Oracle R12. Audit sample testing confirmed that petty cash expenditure transactions had been accurately recorded in Oracle R12.

Reimbursing Petty Cash Funds

17. Assurance cannot be provided that petty cash funds are replenished on a timely basis. Delays in reimbursing the petty cash fund have impacted cash flow and led to the need to loan cash from the Barbican Centre float, an amber priority recommendation has been made in this respect (Recommendation 9). There are, however, established arrangements to ensure that petty cash funds are only

reimbursed where approved by one of the three Lecturers in Production Management.

Security of Petty Cash Funds

18. Arrangements have been established to restrict access to petty cash funds to authorised personnel; unallocated funds are stored in the Finance Office safe and funds issued to students are required to be stored in safes located within the Student Production Office. A recommendation has been made to update the guidance to students to reflect the authorised arrangements for storage of floats, to minimise the risk to the security of cash (Recommendation 11).
19. All audit recommendations were agreed by Management for implementation by December 2019 at the latest.

Guildhall School – Live High Priority Recommendations as at 31st October 2019

Audit Area & Outstanding Action	Original Target Date	Latest Revised Target Date	Recommendation Owner	Status	Progress Comments
Satellite Sites					
1. Collaboration Agreements: Development of full formal collaboration agreements (MoUs) with partnership satellite sites.	31/10/2017	30/11/2019	Nikki Shepperd, Head of GYA Regional Centres	Partially Implemented	<p>Implementation timescale further revised from September 2019 to November 2019.</p> <p>The last remaining Centre to sign its MOU is Taunton. Discussions are ongoing and it is hoped that the agreement can finally be signed at their next board meeting on 29 November</p>
Student Affairs					
2. Budget Monitoring Records: Key budget monitoring outcomes and agreed actions to be recorded and circulated to facilitate tracking.	28/02/2019	30/09/2019	Sarah Wall, Group Accountant and Sarah Port, Senior Management Accountant.	Partially Implemented	<p>Revised target timescale required for demonstration of full implementation.</p> <p>No management comment supplied in respect of implementation slippage.</p>
3. Review of Service Provision: Annual reporting to clearly articulate any reviews of service provision and development of an action plan to highlight the forward planning of any such reviews.	30/09/2019	31/10/2019	Sue Cowan, Head of Student Affairs	Not Implemented	<p>No implementation progress update supplied.</p>

Audit Area & Outstanding Action	Original Target Date	Latest Revised Target Date	Recommendation Owner	Status	Progress Comments
4. Service Provision Planning: Student Affairs annual report to reference the link to the School's strategic objectives.	30/09/2019	31/10/2019	Sue Cowan, Head of Student Affairs	Not Implemented	No implementation progress update supplied.
5. Consistency of Reporting: Annual service reporting to include outcomes against relevant aims / objectives set at the start of the year.	28/02/2019	31/12/2019	Sue Cowan, Head of Student Affairs	Partially Implemented	Not Yet Due.
6. Performance Monitoring: Future plans / goals identified in the Student Affairs annual reports to be translated into an action plan with target dates and responsible officers identified, to facilitate monitoring.	30/09/2019	31/10/2019	Sue Cowan, Head of Student Affairs	Not Implemented	No implementation progress update supplied.
7. Service Provision Objective-Setting: Evaluation of the School's arrangements for objective-setting related to student support services against the approach taken by other Higher Education Institutions.	30/04/2019 & when benchmarking data becomes available	31/10/2019	Sue Cowan, Head of Student Affairs	Not Implemented	No implementation progress update supplied.
Income Generation					
8. Budget Monitoring Records: Records to include the budget holder's explanations of budget variances, forecasts, key assumptions on the forecasts, and explanations for forecast changes, evidence of challenge and action points with deadlines.	31/07/2019	30/09/2019	Graeme Hood, Group Accountant	Not Implemented	Revised target timescale required for demonstration of full implementation. No management comment supplied in respect of implementation slippage.

Audit Area & Outstanding Action	Original Target Date	Latest Revised Target Date	Recommendation Owner	Status	Progress Comments
9. Financial Projection Deviations: Reporting on any deviations from the Business Plan to be added to the Management Information Dashboard.	30/09/2019	30/11/2019	Graeme Hood, Group Accountant	Not Implemented	<p>Implementation timescale revised from September 2019 to November 2019.</p> <p>The School has advised that a paper is being prepared for the November meeting of the Finance Committee and Governing Board setting out the latest five-year financial plan for the School. This will inform the annual submission to the Office for Students and includes a commentary on all significant variances.</p>
10. Baseline Performance & Targets: Baseline for the performance indicators, based on 2018-19 actuals, to be added to the Management Information Dashboard.	30/09/2019	30/11/2019	Graeme Hood, Group Accountant	Not Implemented	<p>Implementation timescale revised from September 2019 to November 2019.</p> <p>The School has advised that The Group Accountant is working with the Director of Advancement to draft a report for the November meeting of the Governing Board setting out the KPI's that the School will be tracking and reporting on going forward. In some cases the KPI's set out in the 2018 business plan have been superseded by subsequent events and this will be reflected in the November paper.</p>

Audit Area & Outstanding Action	Original Target Date	Latest Revised Target Date	Recommendation Owner	Status	Progress Comments
Production Arts Students' Cash Floats					
11. Prompt Reimbursement of the Cash Float: agree set timeframes within which Production Lecturers are required to submit petty cash float electronic expenditure summaries for processing and chase on a timely basis if the summaries are not provided within the required timeframes.	30/11/2019	N/A	Graeme Hood, Group Accountant	Not Implemented	Not Yet Due
12. Cash Float Reconciliations: introduce a segregation of duties between managing the petty cash float and undertaking Production Arts Student cash float reconciliations.	31/10/2019	N/A	Graeme Hood, Group Accountant	Not Implemented	No implementation progress update supplied.
13. Amendments to the Cash Float: amendments to the Production Arts Student cash float to be approved independently of float management, and correctly accounted for in cash reconciliations.	31/10/2019	N/A	Graeme Hood, Group Accountant	Not Implemented	No implementation progress update supplied.

In summary:

- There are thirteen live high priority recommendations as at the end of October 2019, an increase of three recommendations since the report to the September meeting of this Committee. The three additional recommendations arose from the audit of Production Arts Students' Cash Floats.
- Revised target timescales have been supplied in respect of three recommendations since the September 2019 meeting of this Committee as a result of implementation slippage (*numbers 1, 9 and 10*).
- Details of implementation progress are awaited in respect of six recommendations due for implementation by the end of October 2019 (*numbers 3, 4, 6, 7, 12 13*).
- Revised target timescales are required for demonstrating full implementation in respect of two recommendations which had target dates of September 2019 (*numbers 2, 8*).
- Two recommendations are not yet due for implementation, falling due in November and December 2019 respectively (*numbers 5, 11*).



Audit and Risk Management Committee
of the Guildhall School of Music and
Drama

Annual Report to the Board of
Governors and the Principal
for the year ended
31 July 2019

Contents

Annual Report of the Audit & Risk Management Committee Pages 3-9

Members of the Committee who served during the year,
dates of meetings and Members present Appendix 1

Introduction

1. This report has been prepared in accordance with the Office for Students (OfS) Audit Code of Practice and covers the period from 1 August 2018 to 31 July 2019.
2. Any significant issues that have arisen up to the date of preparation of the report are included, most notably consideration of the audited financial statements received for the year ending 31 July 2019.

Membership

3. The Governors who served on the Audit and Risk Management Committee during 2018/19 are listed within Appendix 1 of the report.
4. The clerk to the Audit and Risk Management Committee is the clerk to the Board of Governors.

Meetings

5. Appendix 1 details the dates upon which the Audit and Risk Management Committee met and the Governors present at each meeting are as shown.

Terms of reference

6. The Board of Governors agreed to the establishment of a formal Audit and Risk Management Committee at its meeting on 16 October 2006, also agreeing that the Committee's terms of reference should be based on the Higher Education Funding Council of England (HEFCE) guidelines as appropriate, subject to any amendments that may be necessary following clarification of the extent to which the then HEFCE's Accounts Directions should be applied to the Guildhall School
7. An amendment was subsequently made to the Committee's terms of reference, to enable the Committee to receive regular reports on the School's management accounts. HEFCE's recommendation was that management account reporting should remain with the governing body or other executive committee, to maintain the Audit and Risk Management Committee's independence. However, to enable the Committee to fulfil its remit with regard to monitoring the effectiveness of the School's arrangements for ensuring value for money, it was agreed that management accounts would be presented. The revised terms of reference were approved by the Audit and Risk Management Committee at their meeting on 5 July 2010 and the Board of Governors and HEFCE were duly informed of the amendment. In the course of its business the Committee seeks assurance that the Guildhall School's systems of internal control are sound and key principles of effective risk management are followed.

8. The terms of reference are reviewed on an annual basis, with changes made as appropriate to bring them in line with HEFCE (and now Office for Students) expectations as well as best practice and changes with respect to corporate governance.

Internal audit strategy

9. Internal Audit services are provided to the Guildhall School by the City Corporation's Internal Audit team as part of its overall remit. The Head of Internal Audit and Risk Management works with the School to identify potential areas for audit coverage, as part of the comprehensive review of Internal Audit.
10. The Committee continues to hold an introductory "in camera" session with the Head of Internal Audit and Risk Management at its meetings.
11. In common with every department of the City Corporation, the Guildhall School's annual audit plan is developed using a risk-based approach, taking account of specific areas of risk highlighted by the Principal and the key areas of risk identified for the City Corporation as a whole. The Internal Audit section's three-year audit plan for the School has been developed to ensure that all the key risks identified within the School's own risk register are reviewed as part of this cycle. At each meeting the Committee reviews the Internal Audit Plan to ensure that priority areas or newly identified risks are reviewed in a timely manner.
12. Internal Audit reports were received by the Committee at its meetings in October and November 2018 and February and April 2019. The Committee also received reports concerning reviews undertaken during the 2018/19 Academic Year at its meeting in September 2019.
13. The opinions of the Head of Internal Audit and Risk Management contained within the reports give the Committee reasonable assurance as to the adequacy and effectiveness of the School's arrangements for risk management, control and governance, and economy, efficiency and effectiveness. The Head of Internal Audit and Risk Management deems the School's systems of internal control generally robust and can be relied upon to ensure that objectives are achieved efficiently. Internal Audit activity within 2018/19 did not reveal any significant internal control weaknesses. Where recommendations have been made in regard to specific reviews conducted during the previous year, the Committee is assured that these recommendations have either been implemented or are being addressed.
14. The Audit and Risk Management Committee was informed at its April 2019 meeting that, in respect of delivery of 2018/19 planned audits, one audit was complete, two reports were in draft, fieldwork had been initiated in respect of two audits, and one audit was to be carried forward to 2019/20.
15. Of the four aforementioned audits which were either in draft stage or fieldwork stage as of the April meeting:

- one (*Strategic Planning*) was completed later that month;
- one (*Income Generation*) was completed within the academic year;
- one (*Academic Programme Development*) had its scope expanded and was split into two phases, with the second phase deferred until 2019/20. The final report was then confirmed following the completion of the second phase in Q1 of 2019/20; and
- one (*Accommodation Strategy*) also had its scope expanded and, while partly delivered in 2018/19, full completion was carried over into 2019/20.

16. Of the audit reports finalised by 31 July 2019:

- *Student Affairs (Student Support)* received a moderate assurance rating with ten amber recommendations raised;
- *Strategic Planning* received a moderate assurance rating with two amber and two green recommendations raised; and,
- *Income Generation* received a moderate assurance rating with three amber recommendations raised.

17. As at the end of July 2019, ten amber priority recommendations remained live, compared to seventeen at the time of the April Committee meeting. Of the ten live high priority recommendations, two recommendations had been partially implemented and eight recommendations had not yet been implemented. Of these, three had had their target implementation dates revised from June to September 2019, whilst the other six remained on track for target implementation dates.

18. The 2019/20 internal audit plan sets out six items to be reviewed within the next year:

- Budget-Setting & Financial Management
- Academic Programme Development (Phase 2 – deferred from 2018/19)
- Fraud Risk Management
- Production Arts Students Cash Floats
- Facilities Management & Maintenance
- Internationalisation

And completion of the Accommodation Strategy review carried forward from 2018/19.

19. The Internal Audit Plan 2019/20 and audit proposals for the two following years must be aligned to the Guildhall School's Strategic Plan and, as a result, the planning process has taken place later in the year than has previously been the case.

20. The Audit Plan was prepared using a risk-focused approach and taking into account the public interest governance principles which are key components of the Office for Students (OfS) regulatory framework. The Internal Audit Plan 2019/20 and a statement of intent for the period up to 31 March 2022 have been discussed with the School's management to agree potential scope and timing of audits.

Other relevant assurance work

21. During the year, the Head of Audit and Risk Management provided an update on the external review of the City Corporation's corporate risk management arrangements. The purpose of the report was to outline the key findings of the external and independent review of the City Corporation's risk management arrangements which was carried out in the summer of 2016 and reported to the Summit Group and the Audit and Risk Management Committee in late 2016. The report's key finding was that systems and processes that support the risk management framework have significantly improved over the last two years and suggested six areas that should be considered for improvement. Thirteen recommendations have been made to address these improvement areas.
22. The Health Check report endorsed the risk maturity assessment of the City Corporation as a strong "Working" (Level 3 out of 5) based upon the National Performance Model for Risk Management in the Public Services (used by CIPFA/Alarm for benchmarking purposes). It should be noted that the City Corporation was on the cusp of achieving the next level (4) of "Embedded and integrated".

External audit

23. The External Audit services provided to the City Corporation and by extension to the Guildhall School are by BDO. The External Auditor's Report and accompanying Management Letter in respect of the School's accounts for the year ending 31 July 2019 are taken into account in the opinion provided at the end of this report and are included in the papers for this meeting.
24. The External Auditor's Report and Management Letter in respect of the year ending 31 July 2019 audit of accounts did not raise any issues and therefore no follow up actions were required by the School or Committee during the year.

Review of audited financial statements

25. The audited financial statements for the year ending 31 July 2019 are included in the papers for this meeting. The Audit and Risk Management Committee is asked to review the report, which will also be reviewed by the Finance and Resources Committee of the Board of Governors of the GSMD prior to submission for approval at the 25 November 2019 Board of Governors' meeting. This review includes the notes to the accounts as well as

the primary statement of income and expenditure, the operations and finance review and statement of corporate governance and internal control.

26. During the year, the financial statements for the year ending 31 July 2018 were similarly reviewed and approved, prior to submission to the OfS.

Risk management, control and governance

27. In addition to consideration of the annual Internal Audit reports, the External Auditor's reports and management letters, and the audited financial statements, the Committee also bases its opinion on the adequacy and effectiveness of risk management, control and governance, economy, efficiency and effectiveness, and the management and quality assurance of data upon the regular risk register reports they have received. At each of its meetings during the year the Committee received updates on the School's risk register, with changing levels of risk identified and discussed. Additionally, during this process, agreed improvements were made to ensure greater robustness and consistency in updating the risk register for presentation at each of the Committee's meetings.
28. The City of London Corporation uses a common risk management system across all its departments. There is a hierarchy of risks - corporate, departmental and local. There are no Guildhall School risks on the City's Corporate Register. During the past year, given the ongoing situation concerning Brexit, the City has instituted a Brexit Working Group, to which the School has submitted weekly updates on its risks associated with Brexit. The Audit and Risk Management Committee considers departmental risks at each of their meetings. The School does not use the third tier of risk, hence all risks come to the Committee at each meeting.
29. The Chief Officers' Risk Management Group's review process also provides a mechanism for Chief Officers to highlight any corporate risks which they might feel appropriate to reflect in their respective departmental risk registers.

Value for money

30. To assist the Committee with monitoring and assessing the School's arrangements for ensuring value for money, the management accounts are brought to the Committee meetings.
31. The presentation of an annual review of economy, efficiency and effectiveness is now established within the Audit and Risk Management Committee's cycle of business. The School continues to drive efficiency and effectiveness in a number of areas, most notably through:
- Review of the School's strategic plan
 - Diversifying income streams
 - Procurement and effective management of resources
 - Closer joint working with partner organisations including shared Barbican-Guildhall School 'common platform' of services.

Management and Quality Assurance of data submissions

32. As previously reported, following designation as a Higher Education Institution (HEI), the Audit and Risk Management Committee of the Guildhall School has undertaken to provide its opinion on the adequacy and effectiveness of arrangements for the management and quality assurance of data submitted to the Higher Education Statistics Agency (HESA), Students Loan Company (SLC) HEFCE (now Office for Students) and other relevant bodies. The School continues to meet all its reporting requirements to date in 2018/19 and operates an internal system of review by staff independent of the data collation, prior to submission of returns. As a result of previous guidance from HEFCE, the School works with the Internal Audit section to incorporate checks on these areas within future audit programmes. Full audit trails are maintained within each relevant area and are available to Internal Audit to facilitate these checks.

Other work undertaken

33. During the year, the School was also required to make its Annual TRAC return submission to the OfS for the academic year 2017/18. The return was considered first by the Finance and Resources Committee at its January 2019 meeting prior to submission to the OfS, and was subsequently brought to the Audit and Risk Management Committee for consideration and then forwarded to the Board of Governors.

Committee effectiveness review

34. Following an earlier Audit and Risk Management Committee recommendation, reviews of the effectiveness of all of the Board's committees continue to be undertaken by the Governance and Effectiveness Committee and the findings of a skills survey of Governors was undertaken during the year under review.

Opinion

35. The School is committed to continually improving its systems and procedures and the Audit and Risk Management Committee considers that the Guildhall School has in place a satisfactory system of risk management, control and governance.
36. Arrangements within the School to ensure that economy, efficiency and effectiveness are achieved are also of a satisfactory level and will continue to be closely monitored within the current financial climate.

37. The Committee is assured that the School also has in place appropriate arrangements for the management and quality assurance of data submitted to relevant regulatory and other funding bodies.
38. In arriving at this conclusion, the Audit and Risk Management Committee has relied on the opinions contained in the annual reports received by it from the Head of Internal Audit and Risk Management and the External Auditor's reports, in addition to the regular reports received from, and discussed with, officers at each of their meetings.
39. The Board of Governors should however be aware that any system of internal control can only provide reasonable, but not absolute, assurance against material misstatement or loss.

Marianne Fredericks
Chairman

Date: 13 November 2019

Appendix 1

Audit and Risk Management Committee:- 1 August 2018 to 31 July 2019

Marianne Fredericks (Chairman)
Graham Packham (Deputy Chairman)
Christina Coker (until November 2018)
Neil Constable (external Member, co-opted on to the Committee)
Randall Anderson
John Chapman
Ann Holmes (from May 2019)

In attendance

Vivienne Littlechild

Officers of the Board of Governors

Clerk to the Governors:
Martin Newton (until September 2019)
Greg Moore (from September 2019)

John Barradell
Town Clerk & Chief Executive,
City of London Corporation

Dates of meetings and Members present

16 April 2019

Marianne Fredericks (Chairman)
Randall Anderson
John Chapman

12 February 2019

Marianne Fredericks (Chairman)
Graham Packham (Deputy Chairman)
Randall Anderson
John Chapman
Neil Constable

14 November 2018

Marianne Fredericks (Chairman)
Graham Packham (Deputy Chairman)
Randall Anderson
John Chapman
Christina Coker

6 July 2018

Marianne Fredericks (Chairman)
Graham Packham (Deputy Chairman)
Randall Anderson
John Chapman

Committee(s): Audit and Risk Management Committee Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music & Drama Board of Governors of the Guildhall School of Music and Drama	Date(s): 19/11/2019 13/11/2019 25/11/2019
Subject: Interpretation of Office for Students Guidance Concerning the Independence of Members	Public
Report of: Comptroller and City Solicitor and Head of Audit and Risk Management	For Information
Report author: Matt Lock	

Summary

The Chairman of Audit and Risk Management Committee requested a report of the Comptroller and City Solicitor and Head of Audit and Risk Management to provide professional opinion in relation to the governance requirements of the Office for Students (OfS). Specifically, whether there were any criteria that would mean that Common Councillors serving on the Board of Governors of the Guildhall School of Music and Drama would not be considered independent.

Having reviewed published guidance and sought further clarification from the OfS, it is the opinion of both the Comptroller and City Solicitor and the Head of Audit and Risk Management that there are no such criteria.

Recommendation(s)

Members are asked to note the report.

Main Report

Background

1. A question was raised at the September meeting of this Committee in respect of governance arrangements of the Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama. The central issue being that the Chairman should be an independent Member, and there was question amongst the Board as to whether Common Councillors can be considered independent. The Chairman requested that a joint report of the Comptroller and the Head of Audit and Risk Management be presented to the Committee in November 2019 so the matter could be formally discussed.

Current Position

2. This report summarises guidance provided by the Comptroller and City Solicitor to officers of the Guildhall School and further clarification from the Office for Students (OfS), obtained by the Head of Audit and Risk Management.

Regulatory Framework

3. The OfS defines governance requirements within the following documents:
 - **OfS Regulatory Framework for Higher Education in England – Public Interest Governance Principles**, stating that there must be at least one external member of the governing body who is independent of the provider
 - **Committee of University Chairs Higher Education Code of Governance**, stating that the Audit Committee must be composed of a majority of Independent Members. “Independent” is used interchangeably with “External”, later defined in this document as non-executive
 - **Committee of University Chairs Handbook for Members of Audit Committees in Higher Education Institutions**, clarifying Independence, excluding senior employees of the School and the Chair of the governing body. This guidance also states that the Chair of the Audit Committee should not ordinarily be a co-opted Member of the Committee as this may limit their ability to attend all meetings of the governing body, although arrangements can be made to resolve this if required.

Interpretation of the Regulatory Framework

4. The Comptroller and City Solicitor and Head of Audit and Risk Management, having separately considered the above guidance, concluded that Common Councillors would be considered as Independent within the regulatory framework. Furthermore, that, provided they are not the Chair of the governing body and no other material conflict exists, that Common Councillors may serve as Chair of the Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama.
5. The Handbook for Members of Audit Committees in Higher Education Institutions provides examples of when Members would not be considered Independent, specifically where any material relationships and circumstances are likely or could affect a person’s judgment.
6. The first example is where a person “has or has had within the last three years a material business relationship with the institution, either directly as partner, shareholder, director, consultant or senior employee of a body which has such a relationship with the institution”. Common Councillors are not considered to fall within these examples as they are not in an equivalent position.
7. The second example is where a person “has significant links with any of the institution’s auditors, advisers, officers or senior employees through involvement in other bodies”. Again, it is not considered that the role of Common Councillor is such that their relationship with other parts of the Corporation would bring them within this definition. The role of Members is unpaid and non-executive.

Clarification from the OfS

8. The Head of Audit and Risk Management wrote to the OfS asking specifically:

- i. If there is any further guidance or interpretation on the size, composition, diversity, skills mix and terms of office of members
- ii. If there is a further definition of “independent” or “external” in relation to members, or any guidance/requirements as to the arrangements for making appointments of such members
- iii. If there is any specific guidance/requirements on the composition of the Audit Committee and who may be eligible/ineligible to serve as Chair of the Audit Committee

The OfS responded to say:

We are in the process of preparing some further guidance in this area, and we are expecting this to be available to providers in the early part of 2020. However, at the moment we do not have additional guidance available to answer your specific questions. Our general advice is to ensure that you are able to demonstrate how any changes you make to your governance arrangements align with the Public Interest Governance Principles and remain appropriate for your provider.

9. The Public Interest Principles require the Governing body to ensure that the size, composition, diversity, skills mix, and terms of office of the governing body is appropriate for the nature, scale and complexity of the provider. It may be necessary for the Board of Governors to appoint additional members through open recruitment, broadening the spread and depth of skills and experience.

Conclusion

10. There are no apparent criteria of the OfS that would determine that a Common Councillor, by virtue of them being a Member of the Court, is not considered independent to the Guildhall School. Subject to other considerations of independence, there is nothing to prevent a Common Councillor who is a Member of the Board of Governors of the Guildhall School serving as Chair of the School’s Audit and Risk Committee. The Board of Governors may, however, consider it necessary to recruit additional Members to meet the requirements of the Public Interest Principles.

Appendices

- None

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Comptroller and City Solicitor

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Committee:	Date:
Board of Governors of Guildhall School of Music and Drama	25 November 2019
Subject: Report of Urgent Action Taken Between Meetings	Public
Report of: Town Clerk	For Information

Summary

In accordance with Standing Order 41, this report provides Members with the details of a decision taken by the Town Clerk, in consultation with the Chairman and Deputy Chairman of the Board and the Committee.

Recommendation

That the contents of the report be noted.

Main Report

Background

1. Standing Order 41(a) provides a mechanism for decisions to be taken between scheduled meetings, where in the opinion of the Town Clerk, it is urgently necessary for a decision to be made. The decisions are taken in consultation with the Chairman and Deputy Chairman of the Board.

Urgent Actions Taken

2. The Board meeting scheduled for 23 September 2019 was inquorate and it was, therefore, not possible for any decisions to be taken by the Board that day. Governors agreed, however, that they should discuss items on the agenda and that a note of the meeting, drafted by the Town Clerk, be submitted to the next scheduled meeting of the Board.
3. Governors also requested that the Town Clerk consider approving a number of recommendations before the Board under urgency procedures, as set out below, in view of their importance or time sensitive nature.
4. Approval was consequently provided for the following matters (*please refer to relevant Board papers from the 23 September 2019 meeting for further detail on relevant items*):
 - **Item 5 – Meetings of the Board of Governors and Committees in 2019 and Terms of Reference of Committees**
 - Approval was granted in respect of the proposed amendments to the terms of reference of the Governance and Effectiveness Committee

and the Remuneration and Nominations Committee, as set out in the appendix to the report, subject to the requirement for the Remuneration and Nominations Committee to advertise vacancies publicly being made explicit (in line with the Board's Instrument and Articles of Government).

- **Item 6 – Election of Administrative (Non-Teaching) Member of Staff and Reappointment of Co-Opted Non-City of London Corporation Governor to the Board**
 - Approval was granted for the reappointment of Professor Geoff Crossick to the Board of Governors for a second term of three years.
- **Item 9 – Safeguarding Policy**
 - A revised Safeguarding Policy was approved.
- **Item 10(b) – Guildhall School Carbon Reduction Strategy**
 - A revised Carbon Reduction Strategy was approved, subject to references to HEFCE being altered to OfS.
- **Item 17 – Chairmanship of the Audit & Risk Management Committee**
 - The proposed amendments to the Audit & Risk Management Committee's terms of reference were approved, subject to paragraph 3 being amended to '*The Chairman of the Audit and Risk Management Committee will normally be a co-opted Governor of the Board of Governors*'.
- **Item 20 – Nomination for Co-opted Board Governor**
 - Approval was granted for the appointment of Natasha Bucknor to the Board of Governors, for a term of three years.
 - Approval was granted for public advertisement as the method of recruitment for a further Co-opted Governor, and as the preferred method employed for all future Co-opted Governor appointments.
- **Item 24(a) – SITS Software Maintenance and Managed Service and Support Agreement**
 - Approval was granted for the use of a Sole Supplier waiver pursuant to rule 15 of the Procurement Code, and for the award of a contract for SITS Software Maintenance and Managed Service Agreement and Support.

Reason for Urgency

5. The Board of Governors was not scheduled to meet again until 25 November 2019. As a number of the decisions were time critical, either to ensure best practice in respect of safeguarding or governance at the School, urgency provisions were considered appropriate.

Conclusion

6. In accordance with Standing Order 41, Members are asked to note the decisions taken by the Town Clerk in consultation with the Chairman and Deputy Chairman.

Greg Moore

Town Clerk's Department

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