



Board of Governors of the Guildhall School of Music and Drama

- Date:** MONDAY, 17 NOVEMBER 2014
- Time:** 1.45 pm
- Venue:** COMMITTEE ROOM - 2ND FLOOR WEST WING, GUILDHALL
- Members:** Alderman David Graves (Chairman)
Deputy John Bennett (Deputy Chairman)
Deputy John Barker
Sir Andrew Burns
Christina Coker
Neil Constable
Marianne Fredericks
Lucy Frew
Jo Hensel
Gareth Higgins
Michael Hoffman
Paul Hughes
Professor Barry Ife
Jeremy Mayhew
Kathryn McDowell
Ann Pembroke
Alderman William Russell
John Scott
Jeremy Simons
Angela Starling
Alex Tostdevine
Vivienne Littlechild
Deputy John Tomlinson
Deputy John Chapman
- Enquiries:** Saimah Tahir
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Lunch will be served in the Guildhall Club at 1pm
NB: Part of this meeting could be the subject of audio video recording

John Barradell
Town Clerk and Chief Executive

AGENDA

Principal's Introduction to the Agenda

Those items which it is proposed can be approved or noted without discussion are marked with a star (*). It is open to any Governor to request that an item be unstarred and subject to discussion. Governors may inform the Town Clerk of this request prior to the meeting, or the Chairman at 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**
To agree the public minutes and summary of the meeting held on 22nd September 2014.

For Decision
(Pages 1 - 6)
4. ***PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE (TO FOLLOW)**
To receive the public minutes of the Audit & Risk Management Committee held on 3rd November 2014.

For Information
5. ***PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE (TO FOLLOW)**
To receive the public minutes of the Finance & Resources Committee held on 4th November 2014.

For Information
6. ***PUBLIC MINUTES OF THE GOVERNANCE & EFFECTIVENESS BOARD (TO FOLLOW)**
To receive the public minutes of the Governance & Effectiveness Board held on the 7th November 2014.

For Information
7. **PRINCIPAL'S GENERAL REPORT**
Report of the Principal of the Guildhall School of Music and Drama

For Information
(Pages 7 - 12)
8. **TEACHING & LEARNING BOARD - ANNUAL REPORT 2014/15**
Report of the Principal of the Guildhall School of Music and Drama

For Information
(Pages 13 - 32)

9. **RESEARCH, KNOWLEDGE EXCHANGE AND ENTERPRISE STRATEGY (R & KE) REPORT**
Report of the Vice Principal and Director of Academic Affairs

For Decision
(Pages 33 - 58)

10. ***HEFCE ANNUAL ACCOUNTABILITY RETURN 2014**
Reports of the Chief Operating & Financial Officer.

- a) Annual Assurance Return (Pages 59 - 60) **For Information**
b) Accounts Direction for 2014/15 (Pages 61 - 68) **For Information**
c) Internal Audit Update Report (Pages 69 - 80) **For Decision**

11. **CITY OF LONDON CULTURE STRATEGY REPORT 2015/19**
Report of the Director of Culture, Heritage and Libraries.

This item has been withdrawn.

For Decision

12. **STUDENT EXPERIENCE PRESENTATION**
Presentation by the Student Union President.

For Information

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

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

15. **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

16. **NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 22nd September 2014.

For Decision
(Pages 81 - 84)

17. ***NON PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE (TO FOLLOW)**

To receive the non-public minutes of the Audit & Risk Management Committee held on 3rd November 2014.

For Information

18. ***NON PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE (TO FOLLOW)**
To receive the non-public minutes of the Finance & Resources Committee held on 4th November 2014.
For Information
19. ***NON PUBLIC MINUTES OF THE GOVERNANCE & EFFECTIVENESS BOARD (TO FOLLOW)**
To receive the non-public minutes of the Governance & Effectiveness Board held on the 7th November 2014.
For Information
20. ***HEFCE ANNUAL ACCOUNTABILITY RETURN 2014**
Reports of the Chief Operating & Financial Officer
- a) Audited Financial Statements (Pages 85 - 108) **For Information**
- b) Audit Committee Annual Report (Pages 109 - 116) **For Information**
- c) Economy, Effectiveness and Efficiency Report (Pages 117-126) **For Decision**
21. **GUILDHALL SCHOOL BUDGET REPORT - 2015/16**
Report of the Principal of the Guildhall School of Music and Drama
For Decision
(Pages 127 - 134)
22. **POST TDAP REPORT (TO FOLLOW)**
Report of the Principal of the Guildhall School of Music and Drama
For Decision
23. *** SCHOOL FINANCE REVIEW**
Reports of the Chief Operating & Financial Officer
For Information
(Pages 135 - 150)
24. **SERVICE BASED REVIEW PROPOSALS - GUILDHALL SCHOOL OF MUSIC AND DRAMA**
Report of the Principal of the Guildhall School of Music and Drama
For Decision
(Pages 151 - 154)
25. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
26. **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, 22 September 2014

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, 22 September 2014 at 1.45 pm

Present

Members:

Alderman David Graves (Chairman)	Michael Hoffman
Deputy John Bennett (Deputy Chairman)	Paul Hughes
Deputy John Barker	Professor Barry Ife
Sir Andrew Burns	Jeremy Mayhew
Christina Coker	Kathryn McDowell
Neil Constable	Ann Pembroke
Marianne Fredericks	John Scott
Lucy Frew	Jeremy Simons
Jo Hensel	Angela Starling
Gareth Higgins	

In Attendance

Vivienne Littlechild CC
Deputy John Tomlinson CC
Nicy Roberts, CYM

Officers:

Rakesh Hira	Town Clerk's Department
Sandeep Dwesar	Guildhall School of Music & Drama
Jonathan Vaughan	Guildhall School of Music & Drama
Christian Burgess	Guildhall School of Music & Drama
Michael Dick	Guildhall School of Music & Drama
Jo Hutchinson	Guildhall School of Music and Drama
Sean Gregory	Barbican Centre
Niki Cornwell	Chamberlain's Department

The Chairman welcomed Michael Hoffman, Lucy Frew and Jo Hensel to their first meeting as Governors on the Board.

The Chairman thanked Ieuan Davies who served as Student Union President on the Board and noted that Alex Tostdevine would be replacing him and attending the Board meetings in future.

1. APOLOGIES

Apologies were received from Alderman William Russell and Alex Tostdevine.

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

Nicy Roberts declared her personal interest as a member of the CYM Monitoring Group, editor of the CYM newsletter UPBEAT, and organiser of the LSSO Alumni database (this was a standing declaration).

3. **PUBLIC MINUTES**

The public minutes of the meeting held on 12 May 2014 were approved as a correct record subject to the following amendments:-

Item 11 – Principal's General Report – Service Based Reviews

The sentence be amended from "...the feasibility of reducing City of London support for the School by c. £1m, per year from 2015/16" to "...the feasibility of reducing City of London support for the School by c. £1m, per year from 2017/18".

Item 13 – Enterprise Presentation

The word 'Knowledge' at the end of the first bullet point be inserted at the beginning of the second bullet point.

Matters Arising

Audit & Risk Management Committee – Vacancy

RESOLVED – That Lucy Frew be elected to serve on the Audit & Risk Management Committee for the remainder of 2014/15,

4. ***PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**

The public minutes of the Remuneration Committee held on 16 July 2014 were received.

5. ***PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**

The public minutes of the Audit & Risk Management Committee held on 23 July 2014 were received.

6. **PRINCIPAL'S GENERAL REPORT**

A report of the Principal provided Governors with an update on the issues outlined below:

- Awards and Prizes
- Student Recruitment
- Student Satisfaction Surveys
- Milton Court
- Offsite Activities
- Board Awayday
- Other Board Events

A discussion took place with reference being made to the following areas:

- Student recruitment and enrolments were proving successful with 94.1% enrolled or temporary enrolled.
- On-going meetings were taking place between the School, the City Surveyor's Department and the Department of the Built Environment to resolve the issue with the pavement leaks into the basement area.
- There had been significant improvements in relation to the student satisfaction survey and the main issue arising related to students not being content with the fairness of the assessment process. The School would look to improving the communicating the methodology process for assessments.
- Milton Court had been opened for Open House London 2014. This had been very successful with a team of 12 delivering guided tours every 15 minutes throughout the day.
- The Board Away Day had been arranged to take place on Wednesday 29 October 2014 at 22 Mansfield St, London, W1G 9NR. The Strategic Plan would be circulated to Governors prior to this meeting.
- In relation to the Service Based Reviews c. £1m would be reduced from the budget and it would be for the Board to decide how best this could be achieved including exploring opportunities for deriving income.
- It was noted that the student accommodation facilities should be kept sufficiently up to date.

RESOLVED – That the contents of the report be noted.

7. **VISUAL IDENTITY ROLLOUT - PRESENTATION**

The Head of Marketing & Communications provided an oral update on the visual identity rollout. During the course of the presentation the following points were made:-

- The proposed brand, brand values and visual identity was launched to staff on 2 July 2014 along with Pentagram sessions taking place for the marketing team.
- Each department had been interviewed and over 150 items had been identified as needing to be replaced.
- The Guildhall School website had been refreshed and would go live in due course. On average the website received between 50k to 70k hits per month. In addition the website had been tailored to align with smart phone devices.
- A trademark application had now been filed and various School brochures were in the process of being redesigned.
- Options for re-formatting the School's website address were being explored.

Governors congratulated officers on the impressive progress made to date.

RESOLVED – That the update be noted.

8. **ANNUAL SAFEGUARDING REPORT AND SAFEGUARDING POLICY**

A report of the Safeguarding Lead updated the Board on the Safeguarding developments during the Academic Year 2013/14 particularly with regard to:-

- Current Safeguarding Arrangements
- Changes to the policy and procedures
- Training undertaken by the Lead Safeguarding Contact, all staff and Governors
- The number and type of incidents/cases reported

The Principal reported that safeguarding was the largest reputational and non-financial risk to the School. One of the Safeguarding Lead Members pointed out that people were raising issues and that the telephone number for the Lead Officer for Safeguarding at School should be included at the front of the policy.

Governors discussed the changes being proposed to the policy and requested that if further changes were to be made in the future that a marked up version be submitted to the Board for ease.

In relation to safeguarding training, Governors pointed out that the online training course was not straightforward to complete and that the Education Board may wish to look at taking a lead on this along with looking at a common Safeguarding Policy across the three independent Schools and the Guildhall School.

The Principal noted that documents/policies were being looked at across the board and were being amended accordingly.

RESOLVED – That the contents of the report be noted and that the revised Safeguarding Policy be approved.

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

There were no questions.

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

There were no urgent items.

11. **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
12 - 20	3
21 – 22	-

12. **NON PUBLIC MINUTES**
The non-public minutes of the meeting held on 12 May 2014 were approved as a correct record subject to an amendment.
 13. ***NON PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**
The non-public minutes of the Remuneration Committee held on 16 July 2014 were received.
 14. ***NON PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**
The non-public minutes of the Audit & Risk Management Committee held on 23 July 2014 were received.
 15. **PRINCIPAL'S NON PUBLIC REPORT**
A report of the Principal was received.
 16. **FEE SCHEDULE FOR 2015/16**
A report of the Principal was considered and approved.
 17. **DEVELOPMENT & ALUMNI RELATIONS OFFICE ANNUAL REPORT 2013-14**
A report of the Head of Development was received.
 18. **BARBICAN/GUILDHALL - CREATIVE LEARNING**
A report of the Director of Creative Learning, Barbican Centre, was received.
- EXTENSION OF MEETING**
- In accordance with Standing Order 40, the Board agreed to extend the meeting beyond two hours.
19. **FINANCE REVIEW**
A report of the Chief Operating and Financial Officer was received.
 20. **DECISIONS TAKEN UNDER DELEGATED AUTHORITY AND/OR URGENCY PROCEDURES**
A report of the Town Clerk was received.
 21. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.
 22. **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 4.11 pm

Chairman

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Committee(s):	Date(s):
Board of Governors of the Guildhall School of Music & Drama	17 November 2014
Subject: Principal's General Report	Public
Report of: Principal	For information
<u>Summary</u>	
This report updates the Board on a number of current issues:	
<ul style="list-style-type: none">• Awards and Prizes• Admissions and Applications• Milton Court• Space Review• London Open House	
Recommendation: that the Board receives the report and notes its contents.	

Main report

1 Awards and Prizes

Zuzanna Olbrys (MMus Harp 2014)

- won the harp place in the LPO Foyle Future Firsts competition, and first prize in the Polish National Duos Competition

Alexander Rider (MMus Harp 2014)

- won the audition for the Schleswig Holstein Summer Academy.

Marina Aldegauer (BMus Double Bass, student of Luis Cabrera)

- selected for the Orchestra of the Age of Enlightenment Ann and Peter Law experience scheme

Yolanda Bruno (Artist Diploma Violin)

- winner of the Grand Prize at the OSM (Orchestre Symphonique de Montreal) Standard Life Competition 2013; Winner of the Sylva Gelber Award

Michael Petrov (BMus Cello)

- selected for Echo Rising Stars 2014/15 concerts in major European venues; selected as YCAT Artist 2013

Pablo Hernán (BMus Violin) and Michael Petrov (BMus Cello)

- as members of Trio Isimsiz selected as YCAT Artists, 2013

Francesco Scelzo (MMus Guitar)

- 1st prize, Ivor Mairants Guitar Competition, London 2012

Jonathan Bloxham (MMus Cello)

- winner of the Royal Overseas League Chamber Music Prize as part of the Busch Ensemble

Ching Man Ho (MMus Harp)

- selected for the 2012 Schleswig Holstein Festival Orchestra

Daniel Mellor (MMus Violin)

- winner of the Melbourne International Chamber Music Competition as part of Trio Rafale

Kornelia Radomska (BMus Violin)

- winner of the Gold Medal in the 3rd International Music Competition “Giovani Musicisti”

Rhodes Piano Trio

- winner of 2nd Prize in the Melbourne International Chamber Music Competition

Oliver Wass (BMus Harp)

- winner of the Gwenolyn Mason Cup at the 2012 Bromley Festival

2 Admissions and Applications

The admissions process this year has been exceptionally smooth, with a high proportion of on-line enrolments achieved before the start of term. The 31 October headcount figures were 970 enrolled (563 ug, 360 pg, and 47 other). The 1 November fte equivalence was 865.5 fte, 4.5 fte lower than budget, but with a £29.6k positive variance on tuition fee income. These numbers illustrate a growing proportion of part-time students in the School, a trend which is undoubtedly influenced by the impact of the new fee regime on postgraduate students.

Applications for admission in 2015 are still in train and at 3 November, undergraduate music applications were up 4% on last year and postgraduate applications were down 8% (54 applications). Potential postgraduate students who are in the system but have not paid their application fee are being chased. Music applications are being kept open in the expectation that further high-quality students will apply, as was the case last year. Drama applications are still open at a present give no cause for concern.

3 Milton Court

As at 3 November 2014, there were technically six snags remaining of the 6,098 that were formally identified at Practical Completion. In some cases Sir Robert McAlpine (SRM) are of the opinion that the remedies may make matters worse than the original snags. In other cases an issue has been identified as a snag by the architects because it doesn't comply with their drawings, but the issue isn't actually obvious to most people and isn't causing a problem. On the other hand, there are a few issues that have emerged as the building has been used that it would be expedient to address. The School, Heron and SRM are therefore now in discussion about the outstanding snags, with a view to agreeing a 'quid pro quo' on the most important issues in return for dropping the less important ones.

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

Fly Tower: The solution to install fan coil units directly above the heat-sensitive automation control cabinets in the fly tower is being implemented. A full-scale trial is to be carried out on one cabinet in December to make sure that all aspects of the design are correct and that there are no acoustic issues arising, but there is a good level of confidence that this solution will work. Providing this trial is successful, installation of the remaining units and connection to the building's chilled water supply is likely to take place over the Easter vacation.

The total cost of this solution is estimated at £125,000. The Chamberlain is fully aware of the situation and is prepared for the possibility that some of these costs might fall to the City.

Pavement leaks: Following further meetings with The Highways Section of the Department of the Built Environment, the City Surveyors' Department and the Barbican Estates Office (BEO), it was agreed that the BEO would re-visit the issue of whether an alternate smoke extract system could be deployed in the car park areas so that all the offending pavement lights could be removed. After discussion with the City's Fire Officer, it has again been confirmed that the pavement lights serving the car park must remain. Conversations with Highways are now taking place to decide

how to take this forward. A comprehensive solution that waterproofs the whole pavement structure in this area will need to be designed, and which takes account of the need to re-instate at least half of the existing pavement lights. Once an effective solution has been agreed, Highways should be able to implement it without too much delay.

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

Formal monitoring of all outstanding snags and defects continues to take place on a fortnightly basis at a meeting attended by the School, Heron, SRM, relevant sub-contractors, the quantity surveyor and contract administrator, the architects and other relevant members of the design team as appropriate.

4 Space Review

The senior management team has conducted a comprehensive review of space allocations and usage across the School, with three ends in view:

- to ensure that we are making the best use of the enlarged estate following the opening of Milton Court in September 2013
- to release the decant space at John Trundle Court, with subsequent annual savings in excess of £35,000 on rent and business rates
- to ensure that staff and students have regular access to all parts of the estate in the interests of preserving and enhancing the cross-disciplinary ethos of the School

In light of the review, which was supported by extensive usage statistics, it has been agreed to make some changes to space allocations in Milton Court and the Silk St building, and to encourage greater use of Milton Court by music staff and students. Not all of these changes will be wholly welcome to everyone, but they do support the three aims above. The principal moves have been agreed as follows:

- The Staff Room on level 3 of Milton Court will become a single, high-quality, social facility for all staff. A ‘short-stay’, drop-in, IT, print and copy facility, including kitchenette, will be created in room 145 at the Silk St building (previously used by drama staff) to support staff who are teaching in Silk St with only short periods between classes. These two facilities will supplement the social and catering facilities already provided in the two coffee bars, the Green Room and the lakeside Food Hall. The space vacated in the existing staff room at Silk St will be re-

allocated as office space for the Development team currently located in John Trundle Court.

- The quiet study room on level 2 of Milton Court is significantly under-used and will be consolidated with the large computer room on level 5, thus creating a single quiet study and computer space on level 5 available to all students. The study room will be re-allocated as office space for the Research and Knowledge Exchange team currently located in John Trundle Court.
- Seminar Room 2 on level 5 of Milton Court will become the new home for the Registry, including the QA staff. Teaching which cannot be accommodated in Seminar Room 1 will be re-allocated elsewhere across the campus. The existing Registry in Frobisher Crescent will be converted to create a number of 1:1 consultation rooms for Student Services.
- The wigs room on level 4 of Milton Court will be moved to the basement, in the room currently designated as an engineering workshop. The wigs room will be re-allocated as office space for the Head of Registry Services and Quality Assurance & Enhancement.
- The Vice-Principal & Director of Academic Affairs and Vice-Principal & Director of Drama will continue to share an office on level 3 of Milton Court until such time as separate offices can be identified.
- Meeting room facilities will be consolidated in the two meeting rooms on level 4 of Milton Court, thereby releasing the Board Room in Silk Street as additional office space for Junior Guildhall.
- The Director of External Affairs (to be appointed), Head of Marketing and Communications and three marketing staff will occupy the remaining offices at the north end of the east wing corridor on level 2 of Silk Street.
- Additional storage for IT will be created in the basement of Milton Court, in the room currently designated as a Music Librarian's office.
- The Trust Room on Frobisher Crescent will be returned to the Barbican Centre.

We believe that these and other, more minor, changes will result in a more efficient use of the entire estate and a better mix of activities across the component parts of the estate.

5 London Open House

The School opened Milton Court as part of the London Open House scheme this year. Over 300 visitors were received and 138 responses were collected. For over 80% of those responding, this was their first visit to Milton Court. 89% of those responding rated the tour 'excellent' and 8% 'good'. 64 new contact details were collected, 15

visitors requested information on the Guildhall Circle, 4 expressed interest in having Guildhall students perform at an event, and 16 requested a Prospectus. A sample of feedback comments is given below:

- *We were made to feel very welcome, thank you. Applying 2015 for Technical Theatre*
- *Awesome! I hope I can study here*
- *It was absolutely brilliant and fascinating. I will be applying to the acting course at Guildhall and feel very privileged to have had the opportunity to visit*
- *No specific reason attending - later opening encouraged me. Seriously the best delivered OH location! Visited 10 or so places - well presented, friendly, well-paced, informative tour. Well done!*
- *I've been a devotee of GSMD since 1982. Attended numerous events both at Silk St. and now the new Milton Court, so was interested to see the back working of the various venues.*
- *Live locally. Regular visitor to GSMD free recitals for years. Excited and interested in Milton Court development. Have already seen recital in the Hall. It was a good thing to be able to walk in on acting and performing rehearsals - seeing a working space*
- *Thank you, this is an amazing building! I studied architecture at university and also heard lots about this building*
- *A fascinating insight in to what goes on behind the glass walled streets of the city.*
- *Thorough tour by the Head of Guildhall - most appreciative that he led tours - really enjoyable*
- *Thank you to guide and students who were all so enthusiastic*
- *It would be more beneficial to see more rehearsals and talk to performing students as well as technical.*
- *Excellent to have the architect present*
- *Fabulous new facility- can't wait to come and see something here now*

Contact:

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Guildhall School of Music & Drama
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Agenda Item 8

Committee:	Date:
Board of Governors of the Guildhall School of Music & Drama	17 November 2014
Subject: Teaching & Learning Board Annual Report 2013/2014	Public
Report of: The Principal	For information

Summary

The Teaching & Learning Board is the School's senior academic committee and is responsible for all teaching, examination and research within the School and the School's academic reputation.

The attached report lists the activities of the Board during the last academic year including its consideration of two equality-strand analyses of the data for the 2013 entry admissions cycle and the 2012/13 assessment cycle. The assessment outcomes and External Examiner comments from the most recent assessment cycle, 2013/14, are also included.

Recommendation: that the Board note the contents of the attached report.

This annual report is due to be considered at the Teaching & Learning Board's meeting on 11 November (after the Board of Governors paper deadline); any amendments will be reported to the Board verbally.

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Teaching & Learning Board

Tuesday 11 November 2013

Teaching & Learning Board annual report 2013/14 to the Board of Governors on academic strategy, standards, assurance and enhancement

The Teaching & Learning Board is the School's senior academic committee and is responsible for all teaching, examination and research within the School and the School's academic reputation.

The Teaching & Learning Board met on six occasions during the year, twice each term. Five of the meetings were chaired by the Principal and the Vice-Principal chaired the May meeting. In preparation for the exercise of taught degree awarding powers (see below), an external peer Professor Alastair Pearce, Ex-President of Lasalle College of the Arts, Singapore, was appointed to the board for three years.

1. Academic strategy

The Board approved the new *Teaching & Learning Strategy, 2013-17* and action plan in June 2013 and the Teaching & Learning Board monitored progress throughout the year. A number of actions have been completed or are well underway with further work undertaken in the areas of assessment strategy and criteria, student employability, and Guildhall Young Artists activity. Some actions were linked to preparations for the exercise of **Taught Degree Awarding Powers (TDAP)**. During the year further evidence that the School met the criteria for degree awarding powers was supplied to the Quality Assurance Agency and the grant of powers was made by the Privy Council in April 2014.

2. Academic standards

2.1 Assessment process and boards

All External Examiners were satisfied with the assessment arrangements, some commenting further:

“All communication, documentation and administrative arrangements are carried out appropriately and with a high degree of professionalism” [MA Music Therapy, Freeman]

Summer 2014 saw the completion of a three year project to move assessment data into the student records database with module and award calculation undertaken within the secure database

rather than in less stable excel spreadsheets. The significance of this administrative development was recognised by one of the External Examiners:

“I particularly commend the registry staff for their work with SITS to produce clear and ‘user friendly’ board reports ... I recognise this has taken an awful lot of work but it allowed the exam boards to run very smoothly, with the profiles of marks presented in a way that was efficient, useful and relevant to this type of programme.” [BMus, Halfyard,]

2.2 Assessment results

At the School Assessment Board in July results and data analyses from both drama and music were considered side-by-side based on data lock-downs on Tuesday 8 July 2014 (Music) and Thursday 24 July 2014 (Drama).

Again the profile of first-class awards across the programmes was an issue for discussion. When the BA and MA in Acting cohorts (who share teaching) are considered together, the percentage of students gaining the highest class moves nearer the percentage for the BMus and BA in Technical Theatre Arts but still remains some way off at 16%. However, all the External Examiners were satisfied with the assessment processes and that the academic standards were consistent with the rest of the sector.

	Percentage of those classified at July Board								
	First			Upper second			Lower second		
	2014	2013	2012	2014	2013	2012	2014	2013	2012
BMus*	28.4	38.4	39.2	59.1	51.2	54.4	11.4	10.5	6.3
BA TTA	32.3	30.0	25.0	61.3	50.0	66.7	6.5	20.0	8.3
BA Acting	5.6	29.4	9.5	94.4	64.7**	81.0**	0	5.9	9.5
	Distinction			Merit			Pass		
MA Acting	66.6			33.3			0		

* BMus 2014 cohort included one third class degree

** Excluded degree result from previous cohorts

The data sets presented below include the deferred and resit results considered in September.

Outcome of summer 2014 assessments to date (with 2013 & 2012 comparisons)*Undergraduate classifications (as at 29 October 2014)*

Programme & year	No. of students in Final Year	Degree Class				Other assessment outcomes			
		1st	2.1	2.2	3rd	Ord	Resits	Defers	Misc.
July 2014									
BMus	107	26	61	11	1	1	0	4+1*	2 Int
BA TECH	31	10	19	2	0				
BA Acting	18	1	17	0	0				
<i>Totals</i>	<i>156</i>	<i>37</i>	<i>97</i>	<i>13</i>	<i>1</i>	<i>1</i>		<i>5</i>	<i>2</i>
July 2013									
BMus	101	35	47	11	0	1		2	1 CertHE, 4 Int
BA TECH	31	9	16	6	0				
BA Acting	19	6	12	1	0				
<i>Totals</i>	<i>151</i>	<i>50</i>	<i>75</i>	<i>18</i>	<i>0</i>	<i>1</i>		<i>2</i>	<i>5</i>
July 2012									
BMus	90	32	48	6	0	1		1	2 Int
BA SMTT	27	6	17	2	0				2 DipHE
BA Acting	23	1	19	2	0			1	
<i>Totals</i>	<i>140</i>	<i>39</i>	<i>84</i>	<i>10</i>	<i>0</i>	<i>1</i>		<i>2</i>	<i>4</i>

Int= intermit FWD=Fail/Withdraw WD= Withdrawn *continuing extenuating circumstances

*BA Acting 2013: Class 2.1 includes 1 deferred student from 2011/12**BMus 2014: Class 2.1 includes 1 deferred student from 2012/13***continuing extenuating circumstances (medical) from 2012/13*

Total 2014 UG cohort 156 students: % split	
1st	23.71
2.1	62.17
2.2	8.33
3	0.64
Ord	0.64

Total 2013 UG cohort - 151 students: % split	
1st	33.11
2.1	49.67
2.2	11.92
3	0
Ord	0.66

Total 2012 UG cohort - 140 students: % split	
1st	27.86
2.1	60
2.2	7.14
3	0
Ord	0.71

Postgraduate classifications as at 30 October 201

Award	No. of students on Prog.	Classification			Other assessment outcomes			
		Dist.	Merit	Pass	Progression to next part	Resit	Defer	Misc
Sept 2014 assessments								
MMus in Performance	129	27	31	6	52 ¹	1	6	1 FWD (PGDip) 2 WD 3 Int
MMus in Composition	4	3	1	0				
MMus in Leadership	5	4	1	0				
MPerf, MComp, MLead Guildhall Artist	63	45	12	2		1	1	1 FWD (MMus) 1 Int
Artist Diploma	7	3	3	0			1	
Graduate Certificate	6	0	2	1	3			
MA in Music Therapy	8	1	5	1		1		
MA Training Actors	0	0	0	0				
MA Acting	8	6	2	0				
<i>Totals</i>	<i>230</i>	<i>89</i>	<i>57</i>	<i>10</i>	<i>55</i>	<i>3</i>	<i>8</i>	<i>8</i>
Sept 2013 assessments								
MMus in Performance	121	16	21	4	60 ¹	3	8	1 FWD (PGDip) 3 WD 5 Int
MMus in Composition	6	2	3	0		1		
MMus in Leadership	6	3	2	1				
MPerf, MComp, MLead Guildhall Artist	27	17	8	0			2	
Artist Diploma	7	4	0	0			3	
Graduate Certificate	8	0	2	0	6			
MA in Music Therapy	6	1	5	0				
MA Training Actors	2	0	2	0				
MA Acting	7	0	7	0				
<i>Totals</i>	<i>190</i>	<i>43</i>	<i>50</i>	<i>5</i>	<i>66</i>	<i>4</i>	<i>13</i>	<i>9</i>

Award	No. of students on Prog.	Classification			Other assessment outcomes			
		Dist.	Merit	Pass	Progression to next part	Resit	Defer	Misc
Sept 2012 assessments								
MMus in Performance	100	27	29	2	26 ¹	1	6	1 FWD (PGDip) 4 WD 4 Int
MMus in Composition	6	3	2	0				1 exclusion
MMus in Leadership	7	2	3	1		1		
MPerf, MComp, MLead Guildhall Artist	42	25	8	1			5	2 FWD (MMus) 1 Int
PGDip in Performance	2	1	1	0				
Graduate Certificate	3	0	0	0	3			
MA in Music Therapy	8	0	7	1				
MA Training Actors	3	0	1	0			2	
MA Acting	1	0	1	0				
<i>Totals</i>	<i>172</i>	<i>58</i>	<i>52</i>	<i>5</i>	<i>29</i>	<i>2</i>	<i>13</i>	<i>13</i>

Total 2014 PG cohort - 230 students	
	% split
Distinction	38.70
Merit	24.78
Pass	4.35

Total 2013 PG cohort - 190 students	
	% split
Distinction	22.63
Merit	26.32
Pass	2.63

Total 2012 PG cohort - 172 students	
	% split
Distinction	33.72
Merit	30.23
Pass	2.90

2.3 External Examiners' reports for the 2013/14 cycle

Favourable comments from the External Examiners included (note not all reports have been received):

The assessment criteria "*seemed appropriate and great care seemed to be taken in the way these were applied*" [BA & MA Acting, Bicât]

"The quality of feedback was high and considerate to the individual student. The students are given adequate time with staff to discuss feedback The students feel the pastoral care offered by the teaching staff and the School is exceptional" [BA Technical Theatre Arts, Miller]

The suitability of the assessment method was good "*three varied judges, their obligation to commit to a provisional mark before discussion, then the discussion unburied and comprehensive. (The acoustic is also wonderful, which helps the performance considerably.)*" [Artist Diploma, Syrus]

“Clinical placements continue to provide challenging environments in which to work and where students continue to demonstrate successful engagement and development supported by competent clinical placement.” [MA Music Therapy, Freeman]

“Very welcome is the extensive report of the recital given to each student. In written work feedback is generally very good and at times outstanding.” [Guildhall Artist Masters, Hill]

“I felt that the teaching was extremely precise, informative and inspiring.” [MA Training Actors, Byrne]

Items for consideration/development during 2014/15 identified by the External Examiners were few but included:

- A suggestion for a formal mentoring scheme for final year students, and developing internal work placements with the performance venue team (Technical Theatre Arts)
- Amending the final assessment for repetiteurs to reflect professional practice (Artist Diploma)
- Ensuring at least one member of the programme team has an overview of the marking process to ensure consistency (Music Therapy)
- Including time between viva voce examinations to allow the panel members to confer to aid the production of the student’s report (Music Therapy).

3. The Student experience

3.1 Student Feedback

During the year, the Teaching & Learning Board considered students’ feedback on their learning experiences in a variety of formats, notably the **NSS and WSS 2013 survey outcomes**, the **City University report on its annual meeting with students**, and comments raised by students at the Music and Drama Programme Boards and at the Teaching & Learning Board itself.



To remove duplication of work, proposed actions arising from the student feedback on academic matters were incorporated into the Annual Programme Evaluations (APE) rather than in separate reports. These actions, and responses from operational units to the feedback, formed the basis of the *You said/We did* poster campaign. APE actions were then followed up later in the academic year.

Actions included changing the emphasis of the Theatre Background module to Acting Research, staff production reviews introduced in Technical Theatre to provide enhanced moderation of marks, introduction of under-due library notices, and more chamber music opportunities.

3.2 Student surveys 2014

Participation in the National Student Survey 2014 remained steady at 80% of final year undergraduates, well above the sector average of 71% participation. Participation in the Whole School Survey 2014 increased from 45% to 52%.

NSS and Whole School Survey (WSS) outcomes for 2014

NSS 2014	WHOLE SCHOOL			MUSIC			ACTING			TECH. THEATRE		
	% agree			% agree			% agree			% agree		
<i>Question:</i>	2014	2013	2012	2014	2013	2012	2014	2013	2012	2014	2013	2012
The School's aim is to prepare talented young performers and theatre technicians for careers in their respective professions. I am confident that the School has provided me with the tools to take up my chosen profession.	95	86	95	93	81	91	100	100	100	95	89	100
Overall, I am satisfied with the quality of the course.	86	81	95	83	74	91	100	100	100	86	87	100

Programme Feedback: Overall I was satisfied with the quality of teaching on this programme

WSS	Agree % 2014 (2013)	Agree % 2014 (2013)	Agree % 2014 (2014)	Agree % 2014 (2013)	Overall average satisfied 2014 (2013)
BMus	① 54 respondents 90.7 (89.4)	② 43 respondents 83.7 (93.3)	③ 35 respondents 80.0 (83.0)	④ 42 respondents 92.9 (86.8)	84.5 (88)
	BA/MA Acting	① 23 respondents 100 (100)	② 23 respondents 100 (100)	③ 9 respondents 100 (100)	
TTA	① 28 respondents 100 (100)	② 16 respondents 68.8 (87.5)	③ 20 respondents 84 (90)		87.3 (92.7)
	Guildhall Artist	GradCert 13 respondents 100 (92.3)	Part ① 63 respondents 95.2 (91.4)	Part ② 22 respondents 95.5 (100)	
Artist Diploma	ALL 10 respondents 80 (100)				
Music Therapy	① 8 respondents 100 (100)	② 5 respondents ↓80 (80)			↓92.3 (92.3)
	MPhil/DMus /PhD	ALL 11 respondents 91 (100)			

The School's student services were generally rated very highly, with the Library once again top of the league tables. There were some disappointing declines in satisfaction in some areas notably the student ezine, whose format has now been revamped for the 2014 session as part of the rebranding process, and the "information bite" sessions. The low satisfaction score for the latter does not reflect the level of actual student engagement with the "information bite" sessions in the Silk Street foyer and Minus 2, Milton Court. However, the free-text comments suggested that students did not recognise these foyer sessions as the "information bites".

		2014 Survey			2013 Survey			
		% Satisfied (excluding n/a)	NSS score	Target	% Satisfied (excluding n/a)	NSS score	Target	
IT	Quality of IT provision	69.5	85%	80	69.1	89%	80	
	IT support issues handled by staff	68.4		80	66.1		80	
Library	Quality of Library Services	92.7	88%	92	91.4	87%	92	
	Library enquiries handled by staff	92.7		92	90.3		92	
Registry	Opening hours and availability	84		87	83.4		87	
	Quality of advice and service	84.3		87	82		87	
Finance	Helpfulness and efficiency of staff	83.1		83	74.4		83	
	Clarity of information regarding fees & other payments	81.4		83	72		83	
Facilities	Courtesy and efficiency of front desk staff	81.3		90	82.8		90	
	Service provided by the Cafe Bar				84.5		87	
	Overall I was satisfied with the catering services provided by...	<i>Silk Street</i>	77.5					
		<i>Milton Court</i>	67.7					
		<i>Green Room</i>	84.3					
<i>Annexe</i>		53.1						
Student Affairs	Range of services	85.4	81%	90	81.1	81%	90	
	Content of student ezine	53.4		70	68		70	
	Relevance and usefulness of 'Information Bite' sessions	25.5		50	46.8		50	
Audio Visual	Quality of AV provision	60.6		75	65.2		75	
	AV support issues handled by staff	52.6		75	57.3		75	

3.3 Student regulatory activity during 2012/13 (senior School)

(a) Admission appeals

Total School cases 2013/14	2
Total School cases 2012/13	3*
Total School cases 2011/12	0
Total School cases 2010/11	3

*Plus one tuition fee status appeal for which legal advice was sought.

(b) Academic misconduct: plagiarism or similar cases

	2013/14	Notes	2012/13	2011/12 assessment cycle
Music	2 cases	Plagiarism – one in Year 2 tutorial, and one in year 3 tutorial – students required to resubmit work.	3 cases – 1 not proven (poor referencing)	3 plus one appeal from previous cycle
Drama	2 cases	Plagiarism – two cases both in Year 1 (Contextual Theatre Studies), plagiarised items not marked	No cases	No cases

(c) Academic appeals arising from 2013/14 assessment cycle (as at 30/10/2014) with yearly comparisons

Programmes with Appeals	2010/11	Upheld	2011/12	Upheld	2012/13	Upheld	2013/14	Upheld
BMus								
Against Class/Award								
Against Fail Withdraw	1	0	3	1			1	0
Against module mark	5	1	1	0				
Against resit/resit mark					1	0		
Against final recital report			1	0				
BA Acting								
Against Fail Withdraw	1	0						
BA in Technical Theatre Arts								
Against Class/Award			1	0				
Against module mark			2	0				
Guildhall Artist Masters								
Against Fail Withdraw			1	0				
Against non-progression					1	0		
MA in Acting								
Against Fail Withdraw					1	0		
TOTAL	7	1	9	1	3	0	1	0

NB: Guildhall Artist Masters programme: the deadline for postgraduate appeals is 07/11/2014 and there are also students still due to complete who could potentially appeal against a resit or deferred result.

The School has had few academic appeals in recent years, which is an indicator of sound processes. For the 2014/15 assessment cycle, academic appeals will be considered under new School regulations.

(d) Disciplinary cases

	Case type	No of students involved	Level of procedure	Outcome
Music	Suspected possession of cannabis	1	Disciplinary Committee Hearing	Final written warning
	Abuse of email system	2	Informal	Verbal warning
	*Sundial Court: covering smoke alarm	1	Fixed penalty	Immediate notice to vacate
	*Sundial Court: guests smoking	1	Sundial Ct hearing	Final written warning
	*Sundial Court: smoking	1	Sundial Ct hearing	Final written warning
	<i>Total cases 2013/14</i>	<i>5</i>		
	<i>Total cases 2012/13</i>	<i>3</i>		
<i>Total cases 2011/12</i>	<i>8</i>			
Drama	Glass throwing	1	Informal	Insufficient evidence to proceed
	Failure to follow School policy	1	Informal	Written warning
	<i>Total cases 2013/14</i>	<i>2</i>		
	<i>Total cases 2012/13</i>	<i>2</i>		
	<i>Total cases 2011/12</i>	<i>1</i>		
TOTAL CASES FOR SCHOOL 2013/14		7		
	<i>2012/13</i>	<i>5</i>		
	<i>2011/12</i>	<i>9</i>		

* Only those cases reported to the corporate level have been included in the table above.

(e) Academic progress review cases

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 that is not a disciplinary matter, a case will be considered by the Progress Review Committee.

During 2013/14 there was only one case referred to a Progress Review Committee (4 in 2012/13, one in 2011/12, and four in 2010/11).

Department	Issue	Outcome of Progress Review Committee meeting
Drama	None	None
Music	Participation with regards to meeting the terms of a special scheme of study	Requirement to follow non-PS study elements until end of summer term. Requirement to interrupt studies and return in January 2015 at the earliest and undertake a term of study to complete Year 3 assessments.

(f) Student complaints (formal)

Area of activity of complaint	Nature of complaint	Level of procedure & outcome	
Junior Guildhall*	Student unfairly denied access to place on String training Programme on the grounds of disability	<i>Stage 2 – not upheld</i>	
	<i>Total cases 2013/14</i>	<i>1</i>	
	<i>Total cases 2012/13</i>	<i>1</i>	
Music	<i>Total cases 2013/14, 2012/13 and 2011/2</i>	<i>0</i>	
Drama	<i>Total cases 2013/14</i>	<i>0</i>	
	<i>Total cases 2012/13</i>	<i>1</i>	
	<i>2011/12</i>	<i>3</i>	
School services (and misc)	<i>Total cases 2013/14</i>	<i>0</i>	
	<i>2012/13</i>	<i>2</i>	
	<i>2011/12</i>	<i>1</i>	
TOTAL CASES FOR SCHOOL 2013/14		1	
		<i>2012/13</i>	<i>4</i>
		<i>2011/12</i>	<i>4</i>

**Junior Guildhall cases included as Stage 2 complaints are considered at the corporate level.*

3.3 Student employability

During the year, the Teaching & Learning Board reviewed the student employability statement which articulates for each programme of study how career-education, information, advice and guidance is embedded in the curricula, alongside a summary of the general support offered by the School to ease students' transition into employment, see http://www.gsmd.ac.uk/about_the_school/about_us/employability_statement/

The Board also considered the comparative employment indicators arising from the Destination of Leavers of Higher Education survey (DLHE: a government survey conducted twice a year, surveying students six months after completion of studies). The TLB noted that results were generally good. DLHE results at programme level were considered as part of programme annual reviews.

Employment indicator: leavers obtaining first degrees from full-time courses

	Total population			Employment indicator (including further study)					Context statistics of respondents	
	Eligible population	Number of respondents	Response rate (%)	Base population	Number employed or studying	Indicator (%)	Benchmark (%)	Standard deviation (%)	Other activity 2011/Not available for work 2008-2010 (%)	Refused to take part in survey (%)
2011/12	95	75	76.0	65	60	88.1	86.4	3.61	6.8	1.4
2010/11	105	85	82.5	85	75	92.8	86.9	2.88	0.0	2.4
2009/10	80	70	<i>86.4</i>	70	60	88.6	86.8	<i>3.54</i>	<i>0.0</i>	<i>0.0</i>
2008/09	90	75	<i>84.4</i>	70	60	84.3	86.6	<i>3.76</i>	<i>6.6</i>	<i>1.3</i>

4. Research & Knowledge Exchange Committee (RKEC)

The Board considered regular reports from the Research & Knowledge Exchange Committee on research activities, projects and strands and preparations for the School's submission under the Research Excellence Framework (REF) 2014. Under reserved business, termly reports were received on current research student registration and progress.

A separate RKEC annual report will be presented to the Board of Governors.

5. Academic Staff Committee

Termly reports were received from the Academic Staff committee on the committee's work including developments in respect of the professional development framework. New Higher Education Fellows were noted and congratulated; there are currently 32 HEA Fellows, Senior Fellows and Principal Fellows in the School.

6. Quality assurance & enhancement activities (in addition to student feedback considerations)**6.1 Validation matters**

Under City validation arrangements part two of the validation of the **MA in Opera Making & Writing** was held in November and the programme was successfully validated subject to a couple of conditions which have now been met.

As taught degree awarding powers were approved in April, the revalidation event for the **BA & MA in Acting** programmes was undertaken entirely under School processes, introducing for the first time a student reviewer on to the revalidation panel. A validation event was also held for the new **MA in Collaborative Theatre Production & Design** programme and conditions ended

to be met before students enrol in 2015. Reports from both events were considered and approved by the Teaching & Learning Board. However, the (re)validation process highlighted some issues with implementing the previously approved cross-School admissions criteria and the need for some stronger guidelines on implementation expectations at the discipline level.

New programme proposals were considered for a **BA in Performance & Creative Enterprise** and a **BA in Video Design for Live Performance** with validation events to take place in 2014/15.

During the year, the TLB considered proposals to extend the **MPhil/PhD** into Drama and Music Therapy. Both proposals were approved by City University who will continue to validate the School's doctoral programme.

Programme and module amendments were approved for the BMus, Guildhall Artist Masters, the MA in Music Therapy and the Artist Diploma programmes.

6.2 Miscellaneous activities

The **Student Charter** received its annual review. Amendments to the **Academic Regulatory Framework** were presented for discussion and approval including revisions to the Research Degree regulations to accommodate members of staff registered on the MPhil/PhD/DMus programme, and new School-based academic appeal regulations. Amendments were considered to the Admissions Policy and a new Non-stand entry policy was also approved.

The TLB (and the Operations Board) also considered whether the School should proceed with the **Higher Education Achievement Report** (an enhanced transcript). As there was no strong demand for it from the student body, and it would divert resources away from projects that were of interest to applicants and students, it was determined that the School would not proceed but would keep the issue under review.

6.3 Equality analyses

Equality monitoring reports are considered by the TLB annually in respect of (i) applications, offers and enrolments, and (ii) undergraduate assessment outcomes, and (iii) postgraduate assessment outcomes. Data sets were analysed in respect of ethnicity, gender, disability and age. The summary is reproduced here as part of the School's responsibility to publish the results of its monitoring (more detail is available on request).

Please note, due to small numbers, Black, Minority and Ethnic (BME) categories have been combined.

6.3.1 Applications, offers and enrolments for 2013 entry

Baseline data	Offers (% of applications)	Enrolled (% of offers)
BMus	28.7	62.4
BA Acting	0.7	93.3
BA Technical Theatre	39.5	74.5
MA Training Actors	28.6	100.0
PG Music Therapy	36.4	91.7
PG Performance	29.9	73.0
PG Leadership	47.4	100.0
PG Composition	21.1	60.0
MA Acting	5.7	92.3

Age

- Whilst in 2012 the BMus over-21 group saw a rise in offers, in 2013 there was a decline in offers. Similarly, PG Music (Performance) 2012 saw a rise in the percentage of applicants made an offer in the 21-24 and 25-39 age groups and 2013 saw a decline. The offer rates fluctuate on a yearly basis and therefore no conclusions can be drawn.

Disability

Disability of some students only becomes known and recorded after they have commenced the programme (noticeable in 3rd years) or after an offer has been made. Therefore, Offer and Enrolled percentages are expected to be higher than Applications percentage.

- In last year's report it was noted that for three years running the MA in Acting programme had made no offers to students who had declared a disability. For 2013 entry, the programme received the same proportion of applications and made an offer to an applicant with a disability (a percentage of 7.7% of total offers for that programme). This proportion of offers made to applicants with a disability is what might be expected each year, based on the total offer-to-application rate for the MA in Acting.
- Whilst most programmes saw a similar proportion of applications made by applicants with disabilities in 2012 and 2013, for the BA in Technical Theatre this increased by nearly 5%. For this programme, the conversion rate (from offered to enrolled) of applicants with disabilities also rose from 20% to 31.6%.
- BMus saw a slight decrease in actual offers made to applicants who had declared a disability, but the 2013 percentage (38.3%) was higher than in all recorded years prior to 2012. The postgraduate Music Performance courses also declined 34.5% from 43.2% but are up from 2011.

Ethnicity

- Conversion rates of Black Minority Ethnic (BME) applicants were generally consistent with the conversion rates of white applicants across all programmes.
- BMus saw a slight increase in the percentage of Black applications (1.1% to 1.5%) but made no offers to those applicants. Whilst the offer rate for this category does fluctuate each year, 0% is the lowest offer rate since 2008. Applications from Asian applicants declined from 2012 (5.2% to 2.9%), as did offers (7.6% down to 3.2%). However, offers to applicants from a Mixed Ethnic

background doubled (3.1% to 6.3%) despite having a smaller proportion of applications than in 2012.

- For BA in Technical Theatre Arts, after a dip in 2012, the programme had a similar proportion of applications from applicants from a Mixed Ethnic background as in 2010 and 2011, which led to an increase of 2.6% of total enrolled from 2012.
- PG Performance – White applicants had a better offer to enrolled conversion rate (72.2% up from 58.3%) despite having fewer offers in that category (39.6% compared to 30%). There was a 2% increase in Asian applications to the PG Performance courses, with the percentage of Asian students within the total enrolled population rising from 3.2% in 2012 to 7.4% in 2013.

Gender

- As in 2012, despite females representing over 50% of MA Acting applications, only 3.9% of those applications were made offers (compared with 7.8% of male applications).
- Another trend arising was in PG Performance: “Offers as a percentage of applications in category” ratio remained higher for Male applications.
- Consistently, the vast majority of applications for PG Leadership are female (84.2%) and for PG Composition are male (78.9%). The offer rates for PG Leadership reflect this, but there is not such a clear trend in the offer rates for PG Composition. Bearing in mind that actual PG Leadership numbers are low, 50% of female applicants are made offers compared with 33% of male applicants. These rates tend to remain quite consistent, whilst PG Composition fluctuates each year.

6.3.2 Undergraduate assessment outcomes in 2012/13

Final degree results were spread evenly across most strands and whilst there were no particularly strong indicators that ethnicity, gender or disability were contributory factors in the assessment process it would appear on the surface that age might be a factor in the BA Acting and BA Technical Theatre programmes. However, numbers are so small in the older age group it is difficult to draw any meaningful conclusions from the data.

The overall undergraduate cohort achievement of a higher classification (ie first or upper second) in 2013 was 83.3%.

Ethnicity

- The percentage of White students gaining a higher classification was 82.3% (80.3% in 2012, 86.2% in 2011).
- The total number of Black and Minority Ethnic students was 20 (out of 150): the percentage of Black and Minority Ethnic students gaining a higher classification was 90% (92.3% in 2012, 69.3% in 2011).

Gender

- Over all UG programmes the achievement of students gaining a higher classification was split fairly evenly, 50.4% female and 49.6% male.
- However, in the BMus programme higher classifications for 2012/13 were in favour of males and in the BA Acting and BA TTA programmes in favour of females.

Disability

- Students who disclosed a disability formed 26% of the total graduating cohort in 2013.
- Achievement of a higher classification across all UG programmes for students with a disability was 82.1% in 2013, close to the overall cohort higher achievement rate of 83.3% .

Age

- For all Undergraduate students awarded in 2013: 55.3% were aged 22 & below and 44.7% were aged 23 & above. The split was 54% and 45.9% in 2012.
- In the two BMus age groups 89.6% of the younger group achieved higher classifications compared with 75% of the older group; looking at previous years' figures this would appear to be a continuing trend – 93.2% & 84.8% respectively in 2012, 91.5% & 77.5% in 2011.
- The percentage of BA Acting higher classifications achieved within each age group was 100% for the younger group (compared with 100% in 2012 and 77.8% in 2011) and 85.7% for the older group (compared with 85.7% in 2012 and 66.7% in 2011). It should be noted that the number of students is very small in the older age group.
- For the BA in TTA 82.6% of the younger age group achieved a higher classification (compared with 95.5% in 2012 and 94.7% in 2011) and 75% in the older group (compared with 66.7% in 2012 and 100% in 2011) showing fluctuations year on year.

6.3.3 Postgraduate assessment outcomes in 2012/13

The first graduating cohort of the Artist Diploma programme (6 students) was included in the analyses with a 100% achievement rate at Distinction level.

The overall postgraduate cohort achievement of a higher classification (distinction or merit) in 2013 was 92.6%.

Ethnicity

- The percentage of white students gaining a higher classification was 92% (96.9% in 2012 and 92.2% in 2011). The percentage of Black and Minority Ethnic students gaining a higher classification was 95.2% (88.2% in 2012 and 92.3% in 2011).

Gender

- On the Guildhall Artist Masters programme Part 1 (MMus) the percentage of females gaining a higher classification was 89.3% (94.1% in 2012 and 86.8% in 2011). The percentage of males gaining either a Distinction or Merit was 87.1% (97.1% in 2012 and 89.4% in 2011).
- In Part 2 (MPerf, MComp, MLead) all students awarded gained a higher classification. In the Distinction category females had the higher achievement rate at 64.7%, compared with 35.3% for males.

Disability

- Students who disclosed a disability formed 5.6% of the total graduating cohort in 2013 (6.1% in 2012, 10.3% in 2011, 9.5% in 2010 and 5.6% in 2009).
- 83.3% of students with a disability gained a higher award which was lower than the overall postgraduate cohort achievement of 92.6%; this compares with 100% of students in 2012

(when the overall cohort achievement was 95.6%) and 92.3% of students in 2011 (with a 91% overall cohort achievement) so there is no obvious trend and numbers are small.

Age

- 35.2% of students awarded (all PG programmes) were aged 21-24 and 61.1% of students awarded (all PG programmes) were aged 25-39.
- Over all programmes, 92.1% of students within the 21-24 age group achieved a higher classification and 92.4% of students within the 25-39 age group achieved a higher classification.
- On the Guildhall Artist Masters programme Parts 1 and 2, the percentage of students aged 21-24 achieving higher classifications was 41% (33% in 2012 and 44.7% in 2011) and for students aged 25-39 it was 56.4% (67% in 2012 and 55.3% in 2011).

7. Activities for 2014/15 [in addition to annual cycle]

- Widening participation strategy (brought forward from 2013/14)
- Revalidation of the BA in Technical Theatre Arts and MA in Training Actors programme
- Developments to the cross-School assessment criteria

Katharine Lewis
2 November 2014

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Agenda Item 9

Committee(s):	Date(s):
Board of Governors of the Guildhall School of Music & Drama	17 November 2014
Subject: Research & Knowledge Exchange Strategy 2014-18, and annual R and KE report	Public
Report of: Vice Principal and Director of Academic Affairs	For Decision

SUMMARY

With the School's first Research and Knowledge Exchange Strategy running to the end of its course in 2013/14, we now have a renewed Strategy for approval. This seeks to build on the previous one and set out an ambitious agenda for developing this area of activity in the School.

As a backdrop to the Strategy paper, the Research and Knowledge Exchange annual report is also provided for information. Both documents will set the context for a presentation by the Vice Principal and Director of Academic Affairs to further inform Governors about the nature and purpose of research at Guildhall, as requested by the skills working group.

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Guildhall School of Music & Drama

Research and Knowledge Exchange Strategy 2014-18

Strategic Aim 1 Engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking professional practice.

Strategic Aim 3 Work with partners to create an international arts and learning centre without rival; encourage staff and students to find their voice, develop their craft and artistry, support them with continually improved services and facilities, and prepare them for successful careers in the performing arts.

Mission and Vision

Mission: empowering established and emerging practitioners in the performing arts to enquire, experiment and break new ground.

Vision: international leadership as a reflective conservatoire at the forefront of artistic innovation, transformational learning and exchange.

Background

The Guildhall School of Music & Drama is one of the world's leading conservatoires and drama schools. It is distinctive in combining established artistic excellence with championing research, experiment and innovation. We recognise that systematic enquiry into and through the arts promotes artistic depth and enables artists to make a difference in contemporary society.

In the last decade, support for research in the School has grown considerably, with a central tenet being to design our work and build expertise from within rather than commissioning work externally from seasoned academics. This ethos has ensured the integrity and relevance of our practice-based approach. We address questions that are meaningful to current practitioners, and outcomes can feed directly into undergraduate and postgraduate curricula, and into professional practice.

Following designation as an HEI in 2006, our first RAE submission was made in 2008. Feedback noted distinctive areas beginning to develop, particularly the interface between music and drama and a "productive tension between reinterpretation and stewardship of inherited culture and the creation of new work". Feedback also underlined the need for investment and sustainability. We have therefore focused on strategic and systematic development of the School's research environment for the long term, with QR and HEIF allocations from HEFCE ring fenced to achieve this, and specific objectives articulated in our first Research and Knowledge Exchange Strategy (2009-13).

As noted in the School's second REF (November 2014) much has been achieved in relation to these objectives, including growing internal engagement with research, establishing a School-wide doctoral programme and an events programme, ResearchWorks, and engaging with key partners and world-leading researchers. We now need to establish a further ambitious agenda to deliver our vision and establish a position of international leadership in practice-based research and knowledge exchange. This research strategy (2014-2018) therefore takes up this challenge and unpacks the role of research and knowledge exchange in achieving the School's overall mission, as identified in the Strategic Plan (2010-2015).

A significant development in this strategy is inclusion of entrepreneurship and enterprise, which follows the introduction of a formal enterprise function in the School. This means that we will promote some more entrepreneurial approaches to research activity, ensuring that we seek all opportunities to support the full lifecycle of a research project, from initial ideas and project development to delivery, dissemination and impact. We will also establish an innovation fund for entrepreneurship and enterprise, with processes for selecting and supporting projects mirroring the existing framework for seed funding research. The innovation fund will be overseen by the Research and Knowledge Exchange Committee (with an extended remit and membership) so that we can ensure that synergies between activities are explored where appropriate. The School's Research & Knowledge Exchange Committee will continue to advise the Teaching and Learning Board on all research and knowledge exchange matters, including development of the School's research programmes, evaluating research activity and overseeing the preparation of research bids to external bodies.

Aims and performance indicators 2014 – 18

1. To establish a position of international leadership in practice-based research

The School's research activity currently takes place within four clusters: Repertoire for the 21st Century; Performance practices; The science and art of artistry; and The application and impact of artistic and professional practice in society. Across these clusters, focused research groups create a context for collaboration and interdisciplinary exchange, including with non-HE partners.

- *Understanding Audiences*: investigating the multiple relationships between audiences, musicians and managers/ promoters in order to deepen musicians' understanding of, and connection to, their audiences in a way which enhances effective artistic development and practice.
- *Words becoming Music*: casting new light on the part that text, subtext and context play in the transformation of words into music. This research group engages in the world of song, in which poetry inspires music, and explores the literary and philosophical background to works by composers such as Liszt, Debussy and Ives.
- *The Creative Stage*: encompassing both new opera and music theatre, and exploring the interface between music and drama, both artistically and in illuminating the nature and potential of collaborative practice.

Each group will articulate its own objectives (including articulating shared research interests, activities, engagement with students, partnerships, events and international development). In addition up to two further research groups will be considered, for example:

- Comparative ecologies of historical and contemporary performance practices;
- Pedagogical development, leadership and entrepreneurship in professional practice

Researchers at the School have successfully established research partnerships, including with CMPCP (Centre for Musical Performance as Creative Practice), funded by the AHRC, and with the Royal Opera House. The School's location within the Barbican and the residency of the LSO has enabled us to establish the Centre for Orchestra, which will continue to generate research as part of its unique offer. The East London and City Culture Partnership currently emerging and led by Creative Learning, provides a key context in which to develop further collaborative research with non-HE partners, and demonstrate leadership in knowledge exchange between disciplines and across different areas of professional practice.

Central objectives within the next phase of the research strategy will therefore be to strengthen existing partnerships and build new relationships, particularly across disciplines and with non-HE partners, ensuring that these collaborations and their outcomes are communicated to a broad audience. We will also ensure that we continue to develop

methods of internal collaborative enquiry within the School, mirroring the approaches we evolve with external partners.

Key performance indicators

1. Increase in numbers of research-active of at least 20%, with a focus on increased research activity amongst existing staff, and creation of further research associates and artists in residence (research) . Increase quality of research outputs, such that FTE of staff submitted to REF 2020 increases by at least 30% compared to REF 2014 submission.
2. Research groups (including up to two additional groups) with international profile, at least four doctoral students affiliated to each, and collaborative projects between groups.
3. Established framework for visiting fellowships and exchanges with HE and non-HE partners to further research activity and relevant collaborations.
4. At least four collaborative research applications submitted with partners from existing/networks and including some international partners, producing work suitable for submission to the REF 2020.

Key evaluation points

In addition to the quantitative key performance indicators outlined above, contributions made by researchers to the ongoing concerns and conversation of the performance community in their chosen field is necessarily at the heart of consideration of the quality of practice-based research. The contribution made by Guildhall School researchers to the most current research conversations will also be considered as part of research evaluation, including engagement with the current research debates and the capacity to respond quickly to developments within these.

2. To nurture the next generation of performers, scholars and practitioners immersed in research.

Research at the Guildhall School is seen as a key element of a dynamic culture of artistic development and enquiry, which seeks to foster and sustain curious and articulate practitioners committed to artistic and social innovation. Systematic enquiry is led by research-active staff, many of whom develop research as an integral part of their ongoing creative and professional practice or who seek to engage with the wider roles and cultural value of the arts within society.

Development for the next generation of performer-scholars will encompass students and staff at all levels within the School, and will include a focus on embedding practice-based research skills throughout undergraduate and postgraduate programmes. With increasing awareness of and participation in research, students will be encouraged progressively to enhance their capacity to experiment and reflect in ways which complement and enrich their practical studies, thus better equipping them to create and sustain flexible and fulfilling careers in the arts.

Postgraduate provision will be broadened to include doctoral research in acting, music therapy and technical theatre. This will underpin further embedding of the research-teaching nexus to enable students and staff to inhabit research practices in all aspects of their learning and teaching.

Key performance indicators

1. Mature support structures for doctoral recruitment, admissions, teaching and supervision, including funded places for doctoral students. Increase in number of

- doctoral students to at least 40 across disciplines. Increase in internal doctoral supervision pool of at least 50%, supported by supervision and mentoring development schemes.
2. Embedded career development for doctoral students, including collaborative doctoral awards won, graduate assistantship roles per year including some affiliated to research groups, and regular platforms for students to showcase their research in an atmosphere of supportive discussion.
 3. An explicit mentoring framework for students and staff who wish to develop research activities, including support for internal staff who wish to undertake doctoral study.
 4. Wider scope for seed funding within the School to encourage collaborative research, development and entrepreneurship to complement existing activity. Increase in number of staff with seed funding by at least 50%.

Key evaluation points

Evaluation will therefore focus on how embedded a culture of research enquiry is at all levels of the School's activity, and on how robust and accessible the procedures are to support these.

3.To increase opportunities for public engagement and knowledge exchange

The current programme of ResearchWorks events is very successful in delivering high-quality research events which are open to the general public, and stimulates high-level exchange and debate between research and professional practice. Staff are also encouraged to participate in public engagement events relating to their own research. Further development will build on the success of ResearchWorks by developing an expanded and varied programme of events, developing further means of communicating event outcomes to reach wider and more invested audiences, and will also focus on creating mechanisms to ensure that discussions feed back into the School and further research.

Partnerships for international engagement (also noted at aims 1 and 4) will therefore increase opportunities for knowledge exchange and sharing of best practice for School researchers, with the aim of ensuring that researchers have the opportunity to both communicate their own research and engage in developments within the wider research field.

Key performance indicators

1. An expanded ResearchWorks programme, including increased support for researchers wishing to curate events, increase in overall audiences by at least 25%, increase in student audiences by at least 50%, and enhanced communication through integrated online presence.
2. Systematic engagement of speakers/presenters in ResearchWorks from the School's research partnerships, including from non HE partners, Reflective Conservatoire Conferences, ICON and Ecole des Ecoles.
3. Wider accessibility of ResearchWorks, profile of the current audience analysed, key target groups identified and relevant communication strategies implemented to reach these groups, including a social media communication strategy where appropriate.
4. Developed publishing and media partnerships, including an internal mechanism for self-publishing accessible to all Guildhall School researchers, and a range of established partnerships for publication at an appropriate level of all outputs likely to qualify for the REF.
5. Increased portfolio of research-led short courses and consultancy, including professional development for teachers in the performing arts, and presence and communication in responsible leadership.

Key evaluation points

Plans for the further development of knowledge exchange activities are necessarily ambitious, and so the qualitative evaluation points will rest on considerations of how successful the knowledge exchange activities are in building partnerships, developing a coherent intellectual identity for research events at the Guildhall School, and ensuring wider access to these activities by introducing innovative approaches to recording and publication.

4. To support research capacity and sustainability

In order to build understanding of the close alignment between artistic and educational development, research and entrepreneurship activity, we will work across departments in a collaborative way to ensure that innovative research ideas are supported throughout their lifetime, from development of a project through to its delivery and application. This will feed into the School's strategic aim of developing sustainable institutions.

Our current research environment and support infrastructure provide a practical and approachable resource for research staff and students, focussing on communicating and assisting with funding opportunities, supporting research project management and assisting with research communication and developing knowledgeable and engaged audiences. Easily-accessible and comprehensive research resources are essential to high-quality research and we will focus on the specifics relevant to practice-based researchers in a conservatoire, including considerations of intellectual property as ideas move between research and professional practice, and appropriate publication and open access models.

Attracting research grants to stimulate interdisciplinary research was a main objective of the 2008 – 2013 strategy. Significant strides were made in attracting research grant funding to stimulate interdisciplinary research, and we will therefore build on the national and international recognition achieved through these awards to compete for research funding at the highest level. This includes further developing partnerships with institutions with international research reputations within and outside HE. We will also continue to promote international engagement with the wider landscape of conservatoire and drama school research comes through membership of key networks including Conservatoires UK (CUK), the European Association of Conservatoires (AEC), Ecole des Ecoles and Pentacon, and through directing the Innovative Conservatoire.

Key performance indicators

1. A clear and accessible resource for researchers at all stages of their careers seeking advice and information on opportunities for funding, research collaborations, research dissemination and communication. A practical framework for identifying and updating generic and individually tailored resources and support for researchers, including training in varied research methodologies and technologies.
2. Linking the research ethics review process to the frameworks for identifying resources and for professional development, to ensure that the research projects which staff and students participate in are included within considerations of research resources and sustainable capacity.
3. Strategic use of internal seed funding to fulfill objectives of this strategy and the School's Strategic Plan. An established innovation seed fund to support entrepreneurship and enterprise development, closely linked to the research and curriculum initiative seed fund .
4. Contractual and professional development frameworks for staff that facilitate engagement in research and entrepreneurship, with responsibility for identifying and communicating potential identified in line management roles.

5. Increase quality and number of bids to external research funding bodies by at least 30 per cent from 2013-14, actively seeking to contribute to larger interdisciplinary bids and ensuring that early-career researchers are included in order to develop bid-writing, research and research management skills, and increasing capability to support larger grant applications with an international focus .
6. Established policy, with accompanying resource allocation, for circulation of research outcomes within the School, including development of an appropriate institutional repository for the School's published research outputs.

Key evaluation points

Whilst the quantitative key performance indicators above will remain the focus of evaluation for this objective, key evaluation points will also consider the awareness of the resources amongst Guildhall School staff and students, the uptake of this resource by the broadest range of staff (reflecting the range of career levels and roles within the School) across all departments.

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Research and Knowledge Exchange Committee Annual report 2013-14

Introduction

The Research & Knowledge Exchange Committee advises the Teaching & Learning Board on the role of research & knowledge exchange in the School's Strategic Plan and also on policy and its implementation. It advises the Teaching & Learning Board on the development of the School's research programmes and monitors the admissions and progress of research students. It commissions funds and evaluates research activity in the School and oversees the preparation of research bids to external bodies.

Overview

A new Research and Knowledge Exchange Strategy (2014-18) was drafted with consultation at the Research and Knowledge Exchange Committee, and approval through TLB. The strategy builds on the previous one (2009-13), embraces relevant enterprise activity emerging in the School, and sets out an ambitious and viable set of objectives. Work was undertaken in line with the TLB strategy action plan to clarify practice-based research at programme level, in particular to articulate its nature and value. Within the School strategy revisions a substantial section was introduced dedicated to research and innovation. Work took place to embed this in student handbooks at all levels.

The School's REF submission was completed and returned to HEFCE in November 2013. Results will be known in December 2014. The submission was similar in size to 2008: 27 members of staff were returned, with an FTE of 16. The submission also included three impact case studies, and the required impact and environment institutional statements.

In addition to the forward planning prompted by the strategy, and the review of past activities involved in the REF, work continued apace on the ongoing research and enterprise projects, including Vocal Futures, collaborative research with English Touring Opera, and CreativeWorks London.

Twenty-seven ResearchWorks events were held at the School in 2013/14 (further details below). The programme will take a short break in Spring 2014, in order to focus activity on the Reflective Conservatoire Conference, and will then relaunch in Summer 2014 with a more ambitious and focussed programme of curated events.

The first of the research associates awarded in 2012 reached the end of their associateships (further details in the Research Groups overview). Active Researchers Leslie Anne Lewis and Alison Barrington continue their research in music therapy, with a presentation in June 2013 on current research in music therapy. Three Artists in Residence (Research) were appointed in September 2013, drawn from acting (Dinah Stabb) and composition and performance (Rolf Hind and Richard Baker) in order to develop their artistic and research contribution to the School.

Research highlights include:

Richard Baker's composition 'The Tyranny of Fun' with sound design and programming by Nye Parry was shortlisted for the Royal Philharmonic Society Chamber-Scale Composition Award.

The School receives a grant of £10,000 from the charity Vocal Futures, to research and evaluate the impact of its second project “Haydn’s Creation” on the concert-going inclinations and habits of 16-25-year olds.

Julian Anderson’s opera ‘Thebans’ had its world premiere in May 2014 at English National Opera.

New recordings supported by the Research department included Graham Johnson’s 4-CD box set of the complete Poulenc songs released on Hyperion.

Universal Edition confirmed pending publication of a scholarly edition (in 2015) to accompany Jacqueline Ross’s recording of Schubert’s Introduction and Variations on ‘Trockne Blumen’.

Julian Philips’s ‘How the Whale Became’ received its world premiere in December 2013 at the Royal Opera House.

The Barbican Music Library received the International Association of Music Libraries (UK & Irl) Excellence Award 2014 – the service was particularly commended for the strong partnership with the Guildhall resulting in the People’s Piano Project.

Research groups overview

Our three established research groups – Words Becoming Music, Understanding Audiences, and The Creative Stage – have all been active, each developing distinctive work and interaction with other key players from the arts and higher education.

Words Becoming Music

One of the Guildhall Research Associates, Matteo dalle Fratte, is coming to the end of his work on Melophonetics, a method for teaching Italian phonetics for singing, and will be using it in his classes during the coming year. Paul Roberts, another Research Associate, will be continuing his study of the cultural influences on Liszt’s piano music with a lecture-recital on 28 November.

At the time of writing Graham Johnson’s three volume encyclopaedia on Schubert songs has still to be released by Yale, but his focus has now moved on to Poulenc. His recordings of the complete Poulenc songs for Hyperion came out at the beginning of the academic year and Graham followed this with his own mini Poulenc Festival here at the School in Autumn 2013. The Guildhall will be celebrating the long-awaited Schubert publication at a masterclass on *Winterreise* given by Graham on 13 November this year.

Words Becoming Music continued to contribute lectures to the ResearchWorks event series. Guildhall Masters student Ceri Owen gave a notably illuminating presentation, *Vaughan Williams Song and the Idea of Englishness* in which she interpreted new archival material tracing the development of Vaughan Williams’s attitude to folk elements in English national music. The lecture-recital was especially successful for its integration of performance by Guildhall musicians.

Plans were also finalised for a major forthcoming event, the Charles Ives Study Day on 23 Nov 2014, which will feature prominent Ives scholar J. Peter Burkholder. Postgraduate

composers and staff will write new works inspired by Ives, to be performed by the New Music Ensemble throughout the day. Dr Evan Rothstein is co-curating the day's events.

Understanding Audiences

Britten Sinfonia Audience Development Project

In collaboration with the AHRC Centre for Music Performance as Creative Practice, we co-hosted and evaluated an audience development project which involved an invited audience panel attending special pre- and post-concert events associated with two Britten Sinfonia programmes in the 2013-14 season where new works were being premiered. The project involved a research and evaluation component, to understand and articulate the value that audiences gain from a more intimate and extended contact with composers and players. The first results of the research were presented at a special day symposium in Milton Court on March 1st, entitled "Composers, Performers, and their Audiences", attended by the audience panel, members of Britten Sinfonia, and invited representatives from the music profession. Karen Wise also presented the findings to the Association of British Orchestras in May, and a research paper is under preparation for submission to a peer reviewed journal.

Creativeworks London

The School has been lead institution for a multi-partner collaboration on Capturing London's Audiences, as part of the AHRC's Knowledge Exchange Hub for the Creative Economy, Creativeworks London. In 2013-14 Guildhall's contribution to the work of the Hub focused on Opera and its contemporary audiences. In collaboration with English Touring Opera, we conducted a research project on audiences for live relays of opera to cinemas, exploring its appeal, and its potential impact on audiences for more traditional presentations of opera. We also collaborated with Queen Mary University London and the Royal Central School of Speech and Drama, on a project exploring in depth the motivations and values of committed opera attenders. The results of these two studies were showcased at a public symposium in May 2014 and discussed by a panel of industry experts.

The Creative Stage

Activity in this area has focussed very much on the launching of the Guildhall School's new MA in Opera-Making & Writing with the Royal Opera House resulting in a number of important initiatives. Firstly, Stephen Plaice is now confirmed and in post as the school's first ever Writer-in-Residence. Stephen comes with impressive experience as a writer working in Opera, Theatre and television and we are confident that he will make a strong contribution to this strand, not just in specific MA teaching but broader research activity around opera, from new opera events to a research focus on 'libretto'. As part of our broader conversation with ROH, conversations are underway about a number of specific research events - a day about site-specificity in new opera and a broader conference around diversity issues at conservatoire and early career level. We are also exploring whether the final performance of the MA Opera-Makers' new operas might be contextualised into a full day with presentations and discussion around the question of opera development.

The new MA brings two new composers (Laurence Osborn, Evan Kassof) and writers (Ruth Marriner, Alex Hut Kono) into the school, and from early workshops it is clear they are a

strong cohort who will make an excellent contribution to the school's creative activity. The Royal Opera House has made two significant new productions available to MA students - a new chamber opera (Glare) and a new production of 'The Fall and Rise of Mahagonny' - which they will be able to observe in rehearsal and production. The MA students will also be writing pieces for the ROH Youth Opera Company, to be premiered at ROH in May 2015.

In the meantime, Philip Venables - Guildhall/ROH Doctoral Composer-in-Residence - is very much underway with his new chamber opera for 2016. Depending on Rights negotiations currently underway, Phil is hoping to develop an operatic treatment of Sarah Kane's '4.45 Psychosis', and idea which the ROH is supporting very strongly. Applications are now open for the next Composer-in-Residence and we anticipate quite a high volume of applications for this scheme. At the same time, we are trying to make sure that we receive a strong field of applicants, particularly from the UK.

Doctoral programme

2013-2014 was a year of innovation and expansion for the doctoral programme. The first Royal Opera House Composer in Residence, Philip Venables, began his doctoral research at the Guildhall School, working jointly with a supervisory team of staff of the School and the Royal Opera House. Proposals to expand the doctoral programme to include Drama and Music Therapy were considered and approved by City University, with the first Drama doctoral student commencing his studies in the Summer term 2014.

Recent graduate Edmund Finnis's new work 'Between Rain' was premiered at the Roundhouse in August 2014, with an accompanying profile in the Daily Telegraph.

Table 1 – New Doctoral Research Projects

Student	Discipline	Thesis
Helgi Ingvarsson	Composition	Interpretive-friendly environment for operatic performers
Ian Peter Bugeja	Historical performance	'The Aspiring Musical Director?' Music preparation in an 'Enlightened Europe' and the role of the keyboard conductor
Johanna Groot Bloomink	Composition	Many Shades of Blue Writing the blues in a contemporary classical setting
Karolien Dons		Leading to Engage. A study of the interplay between musicians' leadership and elderly people's motivation to participate in collaborative music activities
Joseph Lewis-Nunes	Composition	Extracting rich and distinctive musical narratives through a synthesis of instrumental colour, harmony and melody
Philip Venables	Composition (Royal Opera House Composer-in-Residence)	Fight Music: Music, Violence, Text and Drama

Details of the student cohort enrolled on the DMA/MMA with City University between September 2013 and July 2014 are shown in Table 2

Table 2 - DMA/ MMA cohort

Student Numbers	Status	Details
3	Completed	
2	Pending	One passed viva with major amendments, resubmission deadline 06/12/2014.
6	Current students on the programme	1 year 3 5 year 4 writing up

Enterprise

A number of Enterprise strands have developed both where new Guildhall activity is emerging from research and where enterprise activity is throwing up potential for research opportunities:

Mindfulness for Performers was developed in-house by Chris Cullen to support student musicians and actors in their creative work and in their lives. Mindfulness meditation is a well researched and effective means of alleviating stress, anxiety and depression, and promoting wellbeing and flourishing. Chris received initial support from the research team and was awarded an LCACE seed fund grant in 2009. Based on overwhelmingly positive feedback from the School's students, Enterprise helped to develop a public facing course which first ran in autumn 2013. Again, the feedback was overwhelmingly positive with participants describing the course as 'life changing'.

The School's mindfulness approach is distinctive in that it has been developed specifically for the performing arts. We are now aiming to become a centre of excellence for mindfulness, by extending our capacity and profile, training up teachers, and exploring collaborations with orchestras and other higher education institutions.

Guildhall's video projection mapping resource – which received funding from HEIF 2013/14 – has developed significantly over the past year. Various successful off-site commissions including Glastonbury Festival's Temple Stage and the Barbican's offsite festival 'Walthamstow Garden Party. The new BA Pathway in Video Projection Mapping (validated for launch in September 2015) will pioneer an integrated enterprise and educational model; including staff and students engaged in professional projects and raising opportunities for practice-based research.

Enterprise has been developing a range of training workshops that use the skills and techniques used in the performing arts in order to draw parallels and develop learning in other sectors. Ashridge Business School has been in discussion with us as a potential corporate training partner. We have also begun to explore the research potential combining performing arts and neuroscience; examining the effect on the mind and body of performance based interviews.

The Research Environment

a) ResearchWorks

Full details of the ResearchWorks events can be found in Appendix 1

The ResearchWorks programme continued to build on its previous successes, producing a wide range of both public and internal events (27 in total), from informal workshops to large scale conferences.

Highlights included:

- **‘Opera and its modern audiences: who are they, what do they want?’** Presenting research into how contemporary audiences experience and value opera, with input from a panel of experts connected to the opera industry.
- **‘Composers, Performers and their Audiences: exploring dialogue and interaction’:** An artist-researcher collaboration examining how audience members experience new music, centred around the Britten Sinfonia’s Milton Court concerts on 24 November and 14 February. The project was a collaboration between the Guildhall School, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.
- **‘When England held her breath’: Composing in Wartime: Elgar and his contemporaries,** a conference organised jointly by the London Branch of the Elgar Society and the Guildhall School, exploring the music of and effect WW1 had on four composers; Ivor Gurney, Arthur Benjamin, Ralph Vaughan Williams, and Edward Elgar.
- **Analysis, Interpretation and performance: Hans Keller Anti- School:** an event dedicated to the unique pedagogical contributions of Hans Keller, including contribution from Christopher Wintle, Senior Research Fellow at King’s College London.
- **Medtner Day:** a one day festival dedicated to the artistic output of Russian pianist – composer Nikolay Medtner, including a masterclass by Professor Hamish Milne and a pre-concert talk by Professor Francis Pott.

A review is underway to develop and evolve a framework for the ResearchWorks series going forward, to ensure that the purpose and scope of future events are aligned with the overall School Strategic Plan, new audiences are targeted, varied formats and additional venues are explored and marketing e.g. of strands (including understanding audiences, words becoming music and the creative stage) is consistent with the new School brand.

b) Reflective Conservatoire Conference 2015

The fourth Reflective Conservatoire Conference ‘Creativity and Changing Cultures’ will take place from Thursday 26 Feb-Sunday 1 March 2015 at the Guildhall School (including Milton Court venues).

The conference title and themes emerged from a series of brainstorming meetings held with Guildhall teaching staff and academics plus colleagues from the wider world of classical music performance, event management and teaching. Themes are:

- Creativity, playfulness and improvisation: artistic development and experiential learning
- Interdisciplinary connections: meeting points, shared values, collaboration, interrogating differences between art forms
- The world in 2015 and beyond: conservatoires in society
- Viewpoints on the developing artist and the flow of exchange between teachers, alumni and professionals

Keynote speakers confirmed to date include:

- Ricardo Castro, pianist, conductor and creator of NEOJIBA in Brazil, a youth music training programme based on Venezuela's El Sistema
- Liz Lerman, choreographer, dancer, educator and founder of the 'Critical Response Process', a rigorous feedback tool using facilitated dialogue to nurture the development of work-in-progress

The conference will begin with an opening panel discussion on 'The Artist as Maker'. Further development of the programme is currently taking place, with the review of abstracts ongoing at the time of writing. The call for papers opened in Summer 2014, with 174 abstracts received by the closing date. A performance programme is also being developed, with the intention that performance will be a central and organic part of the conference proceedings.

c) Creative Entrepreneurs

The Guildhall Creative Entrepreneurs' Scheme launched with a pilot year in September 2013. Recognising the current needs of graduate students to be able to be self-starting, and entrepreneurial, the scheme supports Guildhall School alumni to create, launch and make a success of their businesses – as well as to raise vital seed funding. The 12 month scheme – run in partnership with award winning enterprise Cause 4 - offers access to coaching, business planning, marketing and sales, and fund raising training.

Additionally, the partnership runs a 'lighter touch' programme of workshops and seminar activity for students, alumni and staff wanting to develop their knowledge of creative entrepreneurship and develop viable initiatives.

Nine entrepreneurs with a business idea already formed were selected onto the 12-month scheme via criteria including artistic quality, strength of concept, business readiness. Businesses included:

Song in the City, a charity that programmes classical concerts around inventive and challenging themes;

No Quills, a registered company that revolutionizes the way that young people experience Shakespeare by providing workshops to primary and secondary schools across London;

Drum Works, a music education programme that confronts disengagement within schools, and is currently reaching over 400 young people every week; and

Salida Productions, an East London theatre and film company.

Seven businesses completed the programme having pitched their enterprises to Angel Investors at an Investors evening on 3 June at the Barbican Centre. During the programme the entrepreneurs completed business plans and were supported by mentors providing bespoke professional support.

2013-14 marked the launch of the first Guildhall / Amati Global Investors award following an event held at Milton Court in June 2014, awarded to Drum Works.

The experience and development of this first cohort will be used to inform research into the business plan for a sustainable creative entrepreneurs' hub.

Applications for 2014-15 were launched and 10 businesses will join the scheme in 2014-15.

d) Research staff

Sian Brittain joined the team in November as Entrepreneurship & Enterprise Manager, from her previous role as Organisational Planning Manager for the Barbican Centre

Anna Burson joined the team as Research and Knowledge Exchange Co-ordinator, covering Esther Fowler's secondment. Anna joins us from the University of Oxford.

Rebecca Cohen – continues as Research & Knowledge Exchange Manager, and in September 2014 completed her MMus in Piano Accompaniment at Trinity Laban. She will increase her time at Guildhall to 0.7fte in January 2015.

Esther Fowler has been seconded for a year to the role of Principal's EA, during Amy Grimes' maternity leave.

Helena Gaunt – took on a new role at the School, as Vice Principal and Director of Academic Affairs.

Julia Howse - is leaving the role of Research & Knowledge Exchange Manager to take up a role in the research department of LSE.

Geoff Coates, himself a Guildhall School alumn and previously a Research Assistant in the Department, has now taken over Julia's role.

Marianne Le Gallo, previously Consultant Business Development Manager, joined the team on a more permanent basis as Programme Development Manager (Enterprise).

e) Research management

The major activities within the management of research at the Guildhall School were prompted by the REF submission in November 2013. In particular, staff contracts were updated to include research, methods of tracking the FTE of hourly-paid staff were developed and further developments of the website took place in order to reflect the ongoing research activities. The data-gathering stage of the REF ended with the submission deadline in November 2013. The audit stage of the REF continued until summer 2014, with the outcome to be known in December 2014.

f) Communication

Research findings to which Guildhall staff and students contributed attracted national press coverage this year, in particular:

- Guildhall School students participated in fieldwork for a CMPCP study examining creativity in music-making. The results of the study, which included findings that suggest that musicians may also experience breakthrough moments of inspiration when they are away from their instruments, for example whilst humming pieces to themselves, imagining dance moves or emotional narratives inspired by the music, or tapping out rhythms on nearby furniture, rather than using their instruments.

- A joint study between researchers at the Guildhall School and Imperial College London found that listeners engage with classical music more when musicians improvise. A collaboration of researchers from the Guildhall School, including Professor John Sloboda and David Dolan, and Imperial College London examined the electrical signals in the brains of musicians and listeners, with the results suggesting that introducing elements of improvisation into classical concerts could increase audience engagement.
- Research conducted by John Sloboda and Karen Wise suggested that the emerging trend for large opera companies to broadcast their work in cinemas is not yet creating a new generation of opera-goers, according to new research into audiences for opera cinema broadcasts. However, existing opera audiences highly value the opportunity to see productions that are geographically and financially out of reach, often enjoying a sense of participation and shared experience similar to live events. The research, conducted with English Touring Opera (ETO) and funded by Creativeworks London, surveyed 234 people attending live broadcasts of opera in cinemas in London from October and December, 2013.

Research Ethics 2013-14

Applications for ethical approval from staff and external researchers were considered by the Research Ethics Committee, and low risk student applications considered at departmental level. A summary of all applications considered are noted in **Table 3** below.

For any projects involving the School as a partner, the lead institution is be required to approach the School in the first instance before proceeding to seek ethical approval. The Research & Knowledge Exchange Committee therefore consider research proposals from an operational perspective in order to approve these at institutional level, before consideration by the Research Ethics Committee from the ethical perspective.

Table 3 – Applications for Ethical Approval

	Total Number Applied	Number Granted Approval	Risk Level	Number Rejected
Staff	10	10	Low risk	0
Students	1	1	Low risk	0
External Researchers	3	3	Low risk	0

Partnerships

a) *Innovative Conservatoire (ICON)*

The Innovative Conservatoire project, led by the School and chaired by Helena Gaunt, continued to offer tailored professional development to Conservatoire teachers across Europe and Australia through residential seminars each Autumn and Spring. By the end of the academic year, the network increased to 187 teachers across 32 institutions. New institutions joining included the Yong Siew Toh Conservatory of Music, National University of Singapore, Schulich School of Music, McGill University and the University of York.

Autumn 2013 marked the launch of ICONgo; the introduction of a series of tailored individual workshops within institutions. Four seminars and ICONgo workshops were produced during the year:

Date	Details	Venue
16 Sept 2013	ICONgo Workshop A series of workshops centred on collaboration between musicians, actors and other artists and non-judgemental feedback	Royal Conservatoire of Scotland
6 – 9 Oct 2013	Seminar Practice-based research - choreographing exploration, reflection, creative experiment and research	Kallio- Kuninkala, Finland
8 – 11 Jan 2014	ICONgo Workshop Assessment and Feedback Involving key institutions involved in the ConNext partnership	Kallio- Kuninkala, Finland
27 – 30 April 2014	Seminar Student as Teacher	Dartington Hall, UK

Other Developments

- An application was submitted to Erasmus+ (led by the Royal Conservatoire of the Hague and including the School as one of 8 partners), to form an international strategic partnership between the Higher Education institutions with the aim of enhancing and modernising current programmes and teaching approaches. This application was not successful. Only one of nine Erasmus+ applications submitted in music was successful. The Guildhall School is also a project partner in the successful application, 'New Audiences and Innovative Practice'.
- The team of Creative Directors involved in facilitating the seminars and workshops was expanded to 14, to ensure that larger numbers of teachers can be accommodated at seminars.
- Advisory roles were identified including Celia Duffy (formerly of the RCS), who will work with the School on strategic planning in 2014-15.
- A second phase of development was completed on the ICON website. ICON go workshops are planned in 2015 at the Queensland Conservatorium and the Royal Conservatoire of the Hague, and discussions with a number of other Conservatoires about potential workshops are on-going.

b) Centre for Musical Performance as Creative Practice (CMPCP)

September 2014 sees the close of the University of Cambridge based Centre for Musical Performance as Creative Practice (CMPCP), in whose research activities – most notably the 'Creative Learning and "Original" Musical Performance' project – the Guildhall School has been a partner. A book is due to be published by Oxford University Press, including several chapters by Guildhall research staff:

Musicians in the Making: Pathways to Creative Performance. Edited by John Rink, Helena Gaunt, Aaron Williamson. Oxford University Press, 2015?

Dr Karen Wise, researcher on the ‘Creative Learning...’ project, joined the Guildhall School following the end of her post in CMPCP. The CMPCP partnership has also led to the development of an exciting research relationship with Britten Sinfonia following the success of the recent collaborative project ‘Composers, Performers and their Audiences’ (see the ‘Understanding Audiences’ research strand) and Karen Wise is making plans for a future collaboration with Professor Daniel Leech-Wilkinson of Kings College London – also a CMPCP collaborator – as part of a multi-institution funding bid.

Funding

Table 4 – Income 2013/14

Source	Allocation, £
Annual funding	
QR: August 2013 - July 2014	246,078
HEIF: August 2013 - July 2014	305,367
CoLC Grant	50,000
Total Annual Funding	601,445
Funded Research	
AHRC Knowledge Exchange Hubs	29,108
CreativeWorks London vouchers	9,953
Total Funded Research	39,061
Other	
Publication Royalties	c.1,000
Innovative Conservatoire income	34,317
Total Other	74,378
Grand Total	675,823

Table 5 – City of London Corporation Projects considered for funding, September 2013-August 2014

Project Type	Submitted and approved	Declined	Pending
Research Centre	5	0	
Professional Development	0	N/A	
Curriculum Initiative	2	0	1
Research Associates	1	0	
Active Researchers	0	N/A	
Sabbatical	0	N/A	

Table 6 – Funding applications submitted 2013/14

Date submitted	Funding Body	Title	Guildhall School Contact(s)	Granted?
Jun 2013	Higher Education Academy	Video as a tool for self-regulation: developing skills of self-assessment and peer assessment/feedback by combining technology with Liz Lerman’s Critical Response Process	Carlos Lopez Real	Yes
Sep 2013	Paul Hamlyn Foundation	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda	No
Jan 2014	Higher Education Academy	Developing a collaborative module: teaching and leading within “Sistema-inspired” music education programmes	Prof. Helena Gaunt	No (funding scheme discontinued after close of call)
Aug 2014	Radcliffe Trust	An investigation of original Eighteenth Century French clarinets in the Shackleton Collection, EUCHMI, University of Edinburgh	Jane Booth	Pending outcome

Appendix 1

ResearchWorks events

Autumn Term events

10 October

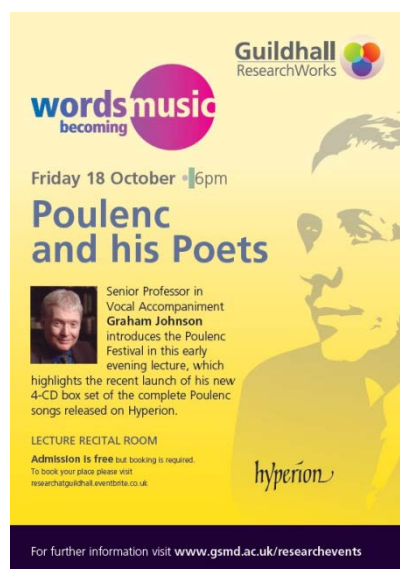
Vaughan Williams Song and the Idea of Englishness

Masters student **Ceri Owen** presents and interprets new archival material which enables scholars to trace Vaughan Williams' conversion to the power of folk in English national music. The lecture-recital includes a performance by Guildhall musicians.

18 October

Poulenc and his Poets

Senior Professor in Vocal Accompaniment **Graham Johnson** introduces the Poulenc Festival in this early evening lecture, which highlights the recent launch of his new 4-CD box set of the complete Poulenc songs released on Hyperion.



13 November

Schoenberg Study Day

In advance of the Guildhall Symphony Orchestra's performance of Schoenberg's *Pelleas und Melisande* this Study Day explores the diversity of Schoenberg's output, from the early tonal works to the expressionist and serial pieces, and asks how performers can best approach this notorious composer. Speakers will include performers, musicologists and Guildhall School professors.

15 November

Spreading activation: creativity at the interface of composition and performance

Professor Eric Clarke, Heather Professor of Music at the University of Oxford, examines some of the fascinating ways in which creativity is distributed between composers and performers in the making of new music.

27 November - 28 November

Between Extemporisation and Repertoire Performance – The Performer as Creator

Centre for Creative Performance & Classical Improvisation in collaboration with ResearchWorks

Classical Improvisation used to be a part of the norm of art-music making until the 20th century. Pianist and scholar, **Professor Robert Levin** (Harvard University), is one of the world's leading authorities on Mozart, classical improvisation and its integration in repertoire performance. He will lead workshops, masterclasses and two lecture-recitals:

Spring Term Events

6 January

Learning to sing in adulthood: From 'non-singer' to nightingale

Chaired by **Dr Karen Wise**, this seminar explores different perspectives on the journey of overcoming singing difficulties in adulthood. Speakers: Prof Graham Welch, William Leigh Knight, Margaret Frood.

17th January/28th March

Marc Verter and Mhairi Lawson: French song workshop

Soprano **Mhairi Lawson** and pianist **Marc Verter** discuss the Mélodie at the turn of the century and the songs of Fauré in particular. Following an open rehearsal, they will work with singer and pianist duos from the Guildhall School.

20 January

Three Women Concert Artists of Early Twentieth Century Britain

A critical study of Myra Hess (1890-1965), Harriet Cohen (1895-1967) and Moura Lympany (1916-2005) by **Lemy Lim** PhD MA (City University, London) MMus (Guildhall School)

3 February

Performing Topics in Mozart's Chamber Music

A lecture by **John Irving** previewing his chapter from the Oxford Handbook of Musical Topic Theory on the application of topics in period performance of Mozart's chamber music with live illustrations given by students from the afternoon workshop. The works considered will be included in an evening concert performance. Both lecture and concert will explore ways in which topics – taken together with an understanding of appropriate period performance styles- can reveal latent dimensions of musical narrative and meaning in Mozart.

14 February

Composers, Performers and their Audiences: exploring dialogue and interaction

An artist-researcher collaboration examining how audience members experience new music, centred around the Britten Sinfonia's Milton Court concerts. Participants attend rehearsals and discussions with performers and composers. A collaboration between the Guildhall

School of Music & Drama, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.

24 February NEOS CD launch – Rolf Hind

An event to mark the launch of **Rolf Hind**'s disc of Chamber and Orchestral music (funded by the Guildhall School) including a presentation and performance of *The City of Love* for piano, violin and voice.

The poster features the Guildhall ResearchWorks logo at the top right. Below it, the date and time are listed as 'Monday 24 February • 7.30pm'. The main title 'CD launch: Rolf Hind' is in a large, bold, red font. A descriptive paragraph follows, mentioning the launch of Rolf Hind's new CD of chamber and orchestral music, funded by the Guildhall School and released by Neos, including a presentation and performance of *The City of Love* for piano, violin and voice. To the right of the text is a small image of the CD cover. Below the text, the venue 'SILK STREET MUSIC HALL' is mentioned, along with the note 'Admission is free but booking is required.' and the booking website 'researchatguildhall.eventbrite.co.uk'. At the bottom of the poster is a photograph of Rolf Hind, a man with short hair, wearing a dark jacket, looking slightly to the right.

1 March Britten Sinfonia: Composers, Performers and their Audiences: exploring dialogue and interaction

A collaboration between the Guildhall School of Music & Drama, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.

A day-conference on innovations in composer-performer-audience relations. Includes findings from the audience engagement project based around two Britten Sinfonia concerts at Milton Court, from both artist and audience perspective; plus presentations on relevant artistic and research initiatives from the Guildhall School and elsewhere.

11 March Launch of new recording of Gilson's *La Fanfare Wagnerienne* (Eric Crees)

This event will mark the launch of a new CD and will include a concert with the Guildhall Brass Ensemble performing Gilson's *La Fanfare Wagnerienne*, a new performance edition by **Eric Crees**. Eric will give a short talk on the research process involved in the creation of the CD, in a Q&A with Richard Benjafield and Geoff Batchelor.



13 March

Missions and visions for higher music education institutions

Based on a study of a selection of European conservatoires **Harald Jorgensen**, Professor of Education, Emeritus at the Norwegian Academy of Music asks: What are the missions and visions for these institutions? What do they regard as their primary tasks and responsibilities? This event will include a panel discussion.

21 March

Communication in Music Performance and its Teaching and Learning at the Guildhall School – Helen Reid

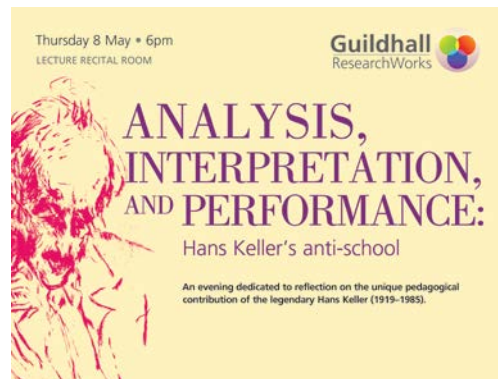
Communication is a much-cited criterion of a successful performance, but little research has been conducted into the ways in which communication skills can be, and are being, taught within institutions. In this session, a presentation will be followed by a panel discussion, to explore the question of what constitutes communication in music performance, drawing both on existing knowledge and also on the results of a new research project at the Guildhall School, discovering how communication finds its place in the teaching and learning of the school as seen through the eyes of both students and teaching staff.

Summer Term events

8 May

Analysis, Interpretation, and Performance: Hans Keller's anti-school

An evening dedicated to reflection on the unique pedagogical contribution of the legendary Hans Keller (1919-1985), including a critical introduction to Keller's analytical approaches, a panel discussion with artists and teachers who studied with Keller, and archival audio/video documents.



11 May
Elgar Day - songs around 1914

‘WHEN ENGLAND HELD HER BREATH’: COMPOSING IN WARTIME: ELGAR AND HIS CONTEMPORARIES

This conference, organised jointly by the London Branch of the Elgar Society and the Guildhall School of Music & Drama, explores the music of and effect WW1 had on four composers; Ivor Gurney, Arthur Benjamin, Ralph Vaughan Williams, and Edward Elgar.

22 May
Medtner Study Day

Medtner Day is a one-day festival dedicated to the artistic output of Russian pianist-composer Nikolay Medtner. Musicians from Guildhall School of Music and Drama will be performing solo piano works, songs and chamber music by this enigmatic composer.

27 May
Opera and its modern audiences: who are they, what do they want?

How are contemporary audiences experiencing and valuing opera? What impact does new forms of delivery such as cinema "Opera-Live" relays on the reach and public appreciation of opera? What are the implications for opera makers and promoters? The research will be presented, and then discussed by an expert panel of people in, or connected to, the opera industry.



3rd June
Doctoral Day

Doctoral students present their research and discuss their experiences of doctoral study.

Scarlatti in Barcelona

Anthologies and compilations of texts pose particular problems for the study of text transmission and editing. This lecture, by **Professor Barry Ife**, Principal of the Guildhall School of Music & Drama, will compare and contrast two manuscript compilations – one poetic and one musical – to illustrate these problems and discuss their implications. This lecture builds on the previous ResearchWorks event on Scarlatti.

20th June
Music Therapy

An evening of exploring the experiences of music therapy work with adolescents in mainstream secondary settings. This will consist of the presentation of a phenomenological research piece; identifying the key features of the work, which will be supported with more detailed musical clinical examples.

<p>Committee(s): Audit & Risk Committee of the Guildhall School of Music & Drama Finance & Resources Committee of the Guildhall School of Music & Drama Board of Governors of the Guildhall School of Music & Drama</p>	<p>Date(s): 3 November 2014 4 November 2014 17 November 2014</p>
<p>Subject: HEFCE Annual Accountability Return 2014</p>	<p>Public</p>
<p>Report of: Chief Operating and Financial Officer</p>	<p>For Information</p>

SUMMARY

1. As part of its statutory requirements to the Higher Education Funding Council (HEFCE), the School is required to submit a series of annual accountability returns. The accountability returns (previously referred to as the ‘single conversation’) form a significant way in which higher education institutions (HEIs) can demonstrate accountability for the public funds distributed to them.
2. The accountability returns enable HEFCE to reassess HEIs’ overall risk assessments and to ensure that HEIs are meeting their accountability responsibilities. The various returns cover corporate strategy, financial performance, financial sustainability, risk management, control and governance, value for money, and the management and quality assurance of data.
3. 2014 Annual Accountability Returns due for submission to HEFCE by 1st December comprise the following documents:
 - Annual Assurance Return – signed by the accountable officer (for the School, the Principal)
 - Signed audited financial statements
 - Completed financial results and forecast tables (Submitted to HEFCE in July 2014)
 - Financial commentary (Submitted to HEFCE in July 2014)
 - Audit Committee Annual Report
 - External Audit Management Letter
 - Internal Audit Report
4. The process for reviewing and approving documents, prior to submission to HEFCE, is outlined in the table below:

Item	Committee/Board	Action required
Annual Assurance Return*	Board of Governors	For information
Accounts Direction	Audit Committee Finance & Resources Committee Board of Governors	For information
Audited financial statements	Audit Committee (draft) Finance & Resources Committee (draft) Board of Governors (signed)	For information For information For approval
Audit Committee Annual Report**	Audit Committee Board of Governors	For approval For approval
Internal Audit Report**	Audit Committee Board of Governors	For information For approval
Economy, Efficiency & Effectiveness	Audit Committee Finance & Resources Committee Board of Governors	For information For information For approval

*Items not requiring submission to Audit Committee

**Items not requiring submission to Finance & Resources Committee

Recommendations

I recommend that the Committees and Board:

- i. Note the contents of this report in relation to the 2014 Annual Accountability Return documents for consideration elsewhere on the agenda.

Contact:

Sandeep Dwesar
Chief Operating and Financial Officer
Sandeep.dwesar@gsm.ac.uk

<p>Committee(s): Finance and Resources Audit Committee Board of Governors All for the Guildhall School.</p>	<p>Date(s): 3 November 2014 4 November 2014 17 November 2014</p>
<p>Subject: HEFCE Accounts Direction for 2014/15</p>	<p>Public</p>
<p>Report of: The Principal of the Guildhall School of Music & Drama</p>	<p>For Information</p>

Summary

As a designated HE institution, the School is required to produce a set of financial accounts for the year ended 31 July. HEFCE and its auditors rely heavily on these statements to satisfy themselves that its funds are being used for the purpose for which they were provided.

Each year HEFCE issues its ‘Accounts Direction’ to all HE institutions (HEIs) providing guidance on the issues that it would like to see covered in the accounts and the disclosures and statements that it would like to be included.

In August 2014 HEFCE published Accounts Direction for the year 2014-15. This document detailed requirements from HEIs for the 2014-15 accounts as a requirement of HEFCE’s role as principal regulator of English HEIs that are exempt charities under the Charities Act 2006. The 2014-15 Accounts Direction will remain in force unless HEIs were notified otherwise.

HEFCE recommends that this Accounts Direction is placed before the Finance and/or Audit Committees of each institution for their information. Accordingly, the Accounts Direction for 2014-15 is attached.

Recommendation

I recommend that the Audit Committee receives this report and notes its contents.

Issues to note

1. In the case of the Guildhall School, HEFCE has accepted that flexibility will need to be exercised in how the Accounts Direction is implemented. In particular it has accepted that the financial accounts will consist of a statement of Income & Expenditure, but that its governance arrangements make it impossible and inappropriate to provide a Balance Sheet or statements relating to Cash Flow. It will not therefore be possible to comply in full with the 'Statement of Recommended Practice: Accounting for Further and Higher Education'.
2. The School will however be required to provide a statement on corporate governance, covering risk management in particular.
3. The City's external auditors will need to provide an Audit Opinion. Discussions have taken place between HEFCE, the School and the Chamberlain regarding the exact wording of this opinion. HEFCE accepts that it will not be possible for the auditors to provide a 'true and fair view' opinion, since there will be no Balance Sheet. Instead, the wording confirms that the Financial Statements have been correctly extracted from the Audited Accounts of the City of London Corporation for the period 1 August to 31 March (8 months) and from its unaudited accounts for the period 1 April to 31 July (4 months).

Consultees

4. The Head of Finance has been consulted in the preparation of this report.

Professor Barry Ife
Principal

Title	HEFCE's Accounts Direction to higher education institutions for 2014-15 financial statements
To	Heads of HEFCE-funded higher education institutions
Of interest to those responsible for Reference	Governance, Finance, Audit, Management Circular letter 25/2014
Publication date	11 August 2014
Enquiries to	HEFCE assurance consultant or assurance adviser (a searchable list of contacts can be found on our web-site)

Dear Vice-Chancellor or Principal

HEFCE's Accounts direction to higher education institutions for 2014-15 financial statements

1. I am writing to inform you of HEFCE's Accounts direction to higher education institutions (HEIs) on preparing financial statements for 2014-15.

Statement of recommended practice: Accounting for further and higher education

2. HEIs are required to follow the 'Statement of recommended practice: Accounting for further and higher education' (SORP), or any successor to the SORP, in preparing their financial statements. [The latest version of the SORP \(2007\)](#) is available from the Universities UK web-site.

3. In the case of an HEI that is also a company limited by guarantee, this direction is subject to the requirements of the Companies Act.

4. The financial statements must be signed by the accountable officer, and by the chair of the governing body or one other member appointed by that body.

Corporate governance and internal control

5. The voluntary Governance Code of Practice contained in the Committee of University Chairs' 'Guide for Members of Higher Education Governing Bodies in the UK' ([HEFCE 2009/14](#)) recommends that HEIs report in the corporate governance statement of their annual audited financial statements that they have had regard to the code, and that where an HEI's practices are not consistent with particular provisions of the code an explanation should be published in that statement.

6. Adopting this code of practice, with the principles of the code adapted to each HEI's character, is an important factor in enabling HEFCE to rely on self-regulation within HEIs, and hence minimise the accountability burden.

7. HEIs are required to maintain a sound system of internal control and to ensure that the following key principles of effective risk management have been applied. Effective risk management:

- covers all risks – including those of governance, management, quality, reputation and finance – but focuses on the most important risks
- produces a balanced portfolio of risk exposure
- is based on a clearly articulated policy and approach
- requires regular monitoring and review, giving rise to action where appropriate
- needs to be managed by an identified individual and involve the demonstrable commitment of governors, academics and officers
- is integrated into normal business processes and aligned with the strategic objectives of the organisation.

8. HEIs are required to review at least annually the effectiveness of their system of internal control.

9. HEIs are required to include in their annual financial statements a statement on internal control (corporate governance). In formulating their statements, HEIs should refer to best practice guidance, including guidance from the British Universities Finance Directors Group. As a minimum these disclosures should include an account of how the following broad principles of corporate governance have been applied.

- a. Identifying and managing risk should be an ongoing process linked to achieving institutional objectives.
- b. The approach to internal control should be risk-based, including an evaluation of the likelihood and impact of risks becoming a reality.
- c. Review procedures must cover business, operational and compliance risk as well as financial risk.
- d. Risk assessment and internal control should be embedded in ongoing operations.
- e. During the year the governing body or relevant committee should receive regular reports on internal control and risk.
- f. The principal results of risk identification, risk evaluation and the management review of their effectiveness should be reported to, and reviewed by, the governing body.
- g. The governing body should acknowledge that it is responsible for ensuring that a sound system of control is maintained, and that it has reviewed the effectiveness of the above process.
- h. Where appropriate, details of actions taken or proposed to deal with significant internal control issues should be set out (see Annex A).

10. HEIs are required to make a statement on corporate governance covering the period from 1 August 2014 to 31 July 2015, and up to the date of approval of the audited financial statements.

Date of submission to HEFCE of audited financial statements

11. The latest date for submission of HEIs' audited financial statements for 2014-15 is **Tuesday 1 December 2015**. Earlier submission will be very welcome.

External audit requirements

12. HEIs are required to ensure that their contracts for external audit provide for an opinion on whether the HEI has applied funds provided by HEFCE, where appropriate, in accordance with the Memorandum of Assurance and Accountability, and whether funds from whatever source, including funding council grants, have been used for the purposes for which they were received. Guidance on wording is available in paragraph 23 of Annex A of the Memorandum of Assurance and Accountability ([HEFCE 2014/12](#)).

Remuneration of higher-paid staff

13. HEIs are required to disclose the following.

- a. The actual total remuneration of the head of institution, disclosing separately:
 - salary
 - performance-related and other bonuses awarded for the financial year, including any deferred payment arrangements and separate disclosure of amounts waived
 - any sums paid by way of expenses allowances (in so far as those sums are charged to UK income tax)
 - the estimated money value of any other taxable benefits received by the head of institution, other than in cash (in particular company cars, subsidised loans including mortgage subsidies, and subsidised accommodation)
 - contributions to relocation costs
 - any sums paid in respect of the head of institution under any pension scheme.

The HEI must show a sub-total excluding pension contributions and a total including them. Salary sacrifice arrangements should be described.

Where there is a change of head of institution (including an acting head of institution) either between years or during a year, details are to be shown separately for each person, and relevant start and finish dates given.

Pensions paid or receivable under an adequately funded pension scheme do not require disclosure.

- b. The number of higher-paid staff other than the head of institution whose emoluments received in the year (including taxable benefits in kind, but excluding compensation for loss of office and employer pension costs) fall in bands of £10,000 from a starting point of £100,000. Payments funded from external sources, including the NHS, should be included in emoluments. Royalties or other payments that are outside the affairs of the HEI do not count as emoluments for this purpose.

Disclosure is not required for staff who joined or left part-way through a year but who would have received emoluments in these bands in a full year.

- c. Details (see Annex B) of any compensation for loss of office paid or payable to the head of institution or to staff earning in excess of £100,000 per year.

14. The following information should be included in the HEI's audited financial statements and related reports.

- a. The charitable status of the HEI.
- b. The trustees who served at any time during the financial year, and until the date the financial statements were formally approved.
- c. A statement that the charity has had regard to the Charity Commission's guidance on public benefit. Note that [the Charity Commission updated its guidance in late 2011](#).
- d. A report on how the HEI has delivered its charitable purposes for the public benefit.
- e. Information about payments to or on behalf of trustees, including: the aggregate of expenses paid to trustees for their duties as trustees; payments to trustees for serving as trustees (and waivers of such payments); and related party transactions involving trustees. [Additional guidance](#) is available on the HEFCE web-site.
- f. For each paragraph 28 (connected) charity that has income in the year of £100,000 or more, the following:
 - i. Its name and charitable purpose.
 - ii. The opening balance, income and expenditure for the year, and closing balance.
- g. For all other paragraph 28 charities, the following:
 - i. An analysis into appropriate groups (for example prize funds, bursary or scholarship funds, research support funds) stating the number of entities in each group.
 - ii. For each group: the aggregate opening balances, income and expenditure for the year, and closing balances.

(Note: the terms 'opening balance' and 'closing balance' in paragraphs 14f and 14g should be interpreted as total reserves where the paragraph 28 charity is an operating charity.)

15. The Accounts direction is reviewed annually. The 2014-15 Accounts direction will remain in force unless HEIs are notified otherwise. We recommend providing copies of this letter and the annexes to the HEI's finance and audit committees.

16. Any matters arising from this letter should be referred to **the relevant HEFCE assurance consultant or assurance adviser**. A [searchable list of contacts](#) can be found on our web-site.

Yours sincerely

Professor Madeleine Atkins

Chief Executive

Annex A: Significant internal control issues

Note: This annex is derived from guidance produced by the Auditing Practices Board (now the Audit and Assurance Council of the Financial Reporting Council).

1. Where appropriate, the governing body should set out in the statement of internal control the details of any actions taken or proposed to deal with significant internal control issues. This is to deliver assurance that significant internal control issues are being addressed.
2. Although it is not possible to provide a definition to suit all contexts, because the significance may change depending upon the circumstances, the following indicators of a significant internal control issue should be considered.
 - a. The issue seriously prejudices or prevents achievement of a principal objective of the higher education institution (HEI).
 - b. The issue resulted in the need to seek additional funding to resolve it, or resulted in significant diversion of resources from other parts of the HEI.
 - c. The issue has led to a material impact on the financial statements.
 - d. The audit committee advises that it is significant in this context.
 - e. The head of internal audit reports it as significant for this purpose in their annual opinion.
 - f. The issue or its impact has attracted significant public interest or has seriously damaged the reputation of the HEI.

Annex B: Compensation for loss of office – disclosure requirements

1. Higher education institutions (HEIs) must have regard to ‘Severance payments to senior staff in higher education institutions’ (HEFCE Circular letter 06/2009, www.hefce.ac.uk/pubs/year/2009/cl062009/).
2. The disclosure requirements are analogous to those set out in the Companies Act. These are set out below and cover the head of institution and staff earning in excess of £100,000 per year.
3. HEIs must show the aggregate amount of any compensation for loss of office payable to the head of institution and to staff earning in excess of £100,000 per year, and the number of people to whom this was payable.
4. This amount includes compensation received or receivable by a head of institution and any staff earning in excess of £100,000 per year for either of the following.
 - a. Loss of office as a head of institution or staff member earning in excess of £100,000 per year.
 - b. While a head of institution or staff member earning in excess of £100,000 per year, or on or in connection with ceasing to hold such a position, loss of either of the following.
 - i. Any other office connected with the management of the HEI’s affairs.
 - ii. Any office as a head of institution or staff earning in excess of £100,000 per year, or otherwise connected with the management of the affairs of a subsidiary undertaking of the HEI.
5. The amount shall distinguish between compensation in respect of the offices of head of institution and staff earning in excess of £100,000 per year, whether of the HEI or any of its subsidiary undertakings, and compensation in respect of other offices.
6. References to compensation include benefits other than cash, and references to the amount of such compensation are to the estimated money value of the benefit. The nature of such compensation shall be disclosed in detail. HEIs shall describe the source of funding for any compensation award.
7. References to compensation for loss of office include compensation in consideration for, or in connection with, the retirement from office of any head of institution or staff member earning in excess of £100,000 per year.

Committee:	Date:
Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama Board	3rd November 2014
Subject:	Public
Internal Audit Update Report	
Report of:	For Decision
Head of Internal Audit	

Summary

This report has been prepared in accordance with the HEFCE Code of Practice for Accountability and Audit It provides your committee with details of the Internal Audit work undertaken at the School during the academic year ended 31st July 2014 with the intention of providing you with an opinion on the adequacy and effectiveness of risk management, control and governance, economy, efficiency and effectiveness.

It is the Head of Audit's opinion that the School's systems of internal control are generally robust and can be reasonably relied upon to ensure that objectives are achieved efficiently. Internal audit report summaries are circulated to Members when main audit reviews are finalised and management action plans agreed.

Delivery of the 2013/14 audit plan is on-going and work is underway to ensure that all outstanding reviews will be completed by the end of December 2014. A full audit of Professors' Contracts was finalised in June 2014 and received a substantial assurance rating with two recommendations made: An amber priority recommendation was made to enhance control over the authorisation process for changes made to the data in the VT system (used to record hours worked and calculate payments of salary). A green priority recommendation was made to seek agreement that the restrictive clauses within professors' contracts of employment, relating to their work for external bodies and self-employed tuition and performance work, should be removed. Both recommendations were agreed for implementation by the end of August 2014; Planning is underway in respect of the remaining full audit review from 2013/14: Temporary Staff and Professional Fees.

Work is progressing in respect of the 2014/15 plan, which is scheduled to be delivered in full by the end of March 2015.

A mini-assurance review of Sundial Court Income and Expenditure has recently been finalised. One amber priority and two green priority commendations have been made to strengthen controls in respect of the procedures associated with exempting VAT from letting fees, the setting of fees and charges, and the raising purchase orders in a timely manner.

Recommendation

- Members are asked to note the work that internal audit have undertaken, offer any observations, and approve this report.

Main Report

Background

1. Internal Audit plays a role in providing the required assurance on internal controls through its comprehensive risk-based audit of all auditable areas within the five-year planning cycle – with key areas being reviewed annually. This is reinforced by consultation with the Audit and Risk Management Committee, the School's Principal and his management team on perceived risk, any areas of concern and by a rigorous follow-up audit regime.
2. The Internal Audit Section operates, in all aspects, in accordance with the Public Sector Internal Audit Standards, published in April 2013. The work of Internal Audit is relied upon by the HEFCE's Audit Service, and informs the work of the City of London Corporation's external auditors.
3. The Committee receives reports from the Head of Audit 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. These reports are provided annually as well as a separate report in March detailing the planned work for the following financial year, the Five Year Cyclical Plan and the scope of audit coverage across all aspects of the School's operations.
4. The School's main accounting and payroll systems are provided by the City of London Corporation (CBIS and Trent). These systems are subject to regular review by the Internal Audit Section and are 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 Academic Year 1st September 2013 to 31st July 2014.

Current Position

Internal Audit Plan 2013/14 Completions

6. There were two full internal audit reviews scheduled for completion in 2013/14: Professors' Contracts and Temporary Staff and Professional Fees, as well as two mini-assurance reviews related to Annual Enrolment and the Procurement of Goods and Services. Four planned spot checks for 2013/14 include Petty Cash, Asset Management, Debt Management and the Student Bar.
7. The review of Professors' Contracts was finalised in June 2014. Planning in respect of the remaining full audit review has commenced, a draft Terms of Reference Document has been prepared and it is anticipated that the review will be completed by 31st December 2014.

8. The mini-assurance reviews have not been initiated but are anticipated to be completed by 31st December 2014. Fieldwork in respect of the spot check of debt management arrangements is in progress and the finalised review is anticipated to be reported to the next meeting of this Committee.
9. Details of progress in completing 2013/14 planned work are included in Appendix 1. Whilst there has been a delay in the completion of the 2013/14 planned work, reliance has been placed on previous internal audit work, and the full implementation of previously agreed recommendations at arriving at the overall audit opinion.

Professors' Contracts (15 days)

10. The School provides in the region of 43,000 hours of principal study tuition in music within an academic year. Of those hours some 10,750 (25%) were previously taught by approximately 30 professors on fractional contracts, that is, contracts that are expressed as a proportion of a full-time post and are therefore not easily variable from year to year.
11. Prior to the 13/14 academic year and in consultation with the professors concerned, these contracts were replaced with annual variable contracts allocations expressed as hours per year. Professors' basic pay for 2013/14 was in the region of £3million.
12. This review ascertained whether payments to teaching staff are made in accordance with contracts of employment. It also identified and examined the controls over time recording.
13. Testing indicated that there are satisfactory controls in operation by the School over the management of Professors' contracts. Sample testing of payments to professors established that the correct rates of pay had been applied, in accordance with contracts.
14. The HR Dept. manage the VT system which is used to record all the hours worked by each professor and calculate payments of salary for the Chamberlain's Payroll Section to process. The need was identified to enhance the control of the authorisation process for changes made to the data in the VT system. An amber priority recommendation was raised to ensure that changes are supported by independent evidence of changes to contracted hours; this was agreed for implementation by the end of August 2014. It is understood that HR / Payroll are currently agreeing a process for authorising changes to the VT system with Music Administration and this will be implemented for the November 2014 payroll.
15. Access to the School and teaching facilities is controlled by security passes. Students are required to swipe in at the main building and both students and staff can only access Milton Court via security pass activated turnstiles. A report of staff and pupils who have accessed Milton

Court can be obtained. Additionally the room booking and management system ASIMUT provides display screens in public areas so that the location of professors and their students can be monitored.

16. The standard contract for employing professors includes a clause that they cannot undertake work other than at the School without expressed permission. It is appreciated that this is an unreasonable requirement which, due to the nature of their work cannot be enforced. A green priority recommendation was agreed to the effect that the standard contracts should be revised accordingly. It is understood that this recommendation has since been implemented and the restrictive clause removed
17. A satisfactory process for matching student numbers and income to professors' salary payments is performed by the School's Finance Section.
18. It is not possible to make a like-for-like comparison on CBIS to the Schools Financial Statements due to a number of adjustments for accruals and project work not directly posted to CBIS, as well as the difference between financial and academic year endings. It was noted that the School was forecasting a £30k deficit at year end.
19. Fieldwork was completed in April 2014, and the draft report issued at the end of May 2014. The management response was received in June 2014 and the final report was issued in the same month.

Internal Audit Plan 2014/15

20. There are four full reviews, one mini-assurance reviews and three spot check reviews scheduled for completion during 2014/15 and work is in progress to deliver these. Details of the scope of full reviews and mini-assurance reviews are shown below.

Student Awards, Bursaries and Scholarships (10 days)

21. The School manages a variety of funds that have been made available for the purpose of assisting the payment of school fees and other costs for gifted students. This review is focused on examination of compliance with the requirements of funds when making awards and bursaries as well as the overall management of fund reserves. Fieldwork in respect of this review is in progress and the finalised review is anticipated to be reported to the next meeting of this Committee.

Milton Court Income (20 days)

22. The Milton Court building opened in September 2013. Facilities are open to hire from external organisations in order to maximise income and make best use of these facilities. This review will examine the process for setting fees, maximising bookings to compliment School tuition and concert activities, and recoup catering costs. At the prior request of the

Committee this review will include consideration of Commercial and Music Centre operations. This review is anticipated to be completed by 31st March 2015.

Sundial Court Income and Expenditure (5 days)

23. This mini-assurance review has recently been finalised. The scope of the review was to evaluate the arrangements in place for the safeguarding of income from summer (non-term) accommodation lettings at Sundial Court, as well as controls in place to ensure that related goods / services procedures represent value for money.
24. It was noted that lettings during the summer period generate income of approximately £250k per annum, comprising a mixture of students attending summer courses and accommodation bookings by the general public. The main expenditure incurred from keeping Sundial Court open during the summer period was found to relate to cleaning, catering and security in respect of the 39 flats containing 177 bedrooms.
25. Testing indicated that controls to safeguard the income received from summer accommodation lettings at Sundial Court are in general operating effectively. Appropriate steps are being taken to ensuring that services procured to keep Sundial Court open during the summer period represent value for money. Nonetheless, opportunities for improvement were identified in respect of the application of VAT exemptions, the setting of fees/charges, and raising purchase orders in a timely manner. One amber priority recommendation and two green priority recommendations have been made to strengthen controls in these areas respectively.
26. The amber priority recommendation relates to VAT exemption arrangements. It is understood from the Chamberlain's VAT, Technical and Research Team that lettings to students are exempt from VAT but all other lettings should be subject to VAT. A review of a sample of income from Sundial Court where VAT has been exempt identified a number of instances where GSMD failed to charge VAT on taxable sales. In particular, there is no evidence that some of the bookings in our sample relate to students. Where lettings are incorrectly treated as VAT exempt, income received will be treated as VAT inclusive hence the net income for GSMD will be reduced by the VAT element (i.e. 20%).
27. All three recommendations were agreed by the Principal and implementation has been proposed by the end of November 2014 at the latest.
28. There are also two spot check reviews scheduled for completion during the year: SITS Maintenance and Access Controls, and Procurement Cards. Both of these reviews are anticipated to be completed by the 31st December 2014. Details of progress in completing 2014/15 planned work are included in Appendix 2.

Audit recommendation follow-up reviews

29. On the basis of follow-up enquiries undertaken within the year Internal Audit is satisfied that the School's management has taken proactive action to implement and monitor the implementation of agreed audit recommendations.
30. One formal follow-up review of School Income has been undertaken in 2013/14. As per the table below it was established that all eight recommendations had been implemented.

Audit Review	Recommendations				Implemented
	Red	Amber	Green	Total	
Reconciliation	0	0	1	1	1
Debt Management	0	1	6	7	7
Total	0	1	7	8	8

31. Additional enquiries related to the implementation of recommendations made, for example those arising from the review of Professors' Contracts, indicated that good progress has been made towards full implementation.

Conclusion

32. The Internal Audit Section completed one full assurance review in 2013/14, one mini-assurance review has been completed in 2014/15 to date and a number of pieces of work from both audit plan years are in progress.
33. Finalised reviews identified a number of areas where improvement was found to be required in order to enhance the control environment. Guildhall School staff continue to be very helpful and cooperative during the progress of Internal Audit review work.
34. Where recommendations have been made, the Principal has agreed to implement these within a reasonable timescale and recent enquiries in respect of Professors' Contracts recommendations indicate that these have been addressed on a reasonably timely basis.

Appendices

- Appendix 1 – Schedule of Internal Audit Planned Work 2013/14
- Appendix 2 - Schedule of Internal Audit Planned Work 2014/15

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Schedule of Internal Audit Projects 2013/14

Project	Planned Days	Planned Completion Date	Current Stage	Recommendations			
				Total Red	Total Amber	Total Green	Total
<p><u>Full Assurance Reviews</u></p> <p><u>Professors' Contracts</u></p> <p>The Principal is currently undertaking a radical overhaul of the way in which professors are paid for the hours that they work, both contact and non-contact. These new arrangements will be finalised and introduced during the Summer Term 2012. The new contract arrangements for professors will be examined, including monitoring arrangements for teaching/non-teaching hours.</p>	20	-	Complete	-	1	1	2
<p><u>Temporary Staff and Professional Fees</u></p> <p>This review will examine the procurement arrangements for the employment of temporary staff, both teaching and support staff, as well as expenditure on professional fees such as consultants and professional advice. Compliance with corporate guidance will also be examined.</p>	10	31 st December 2014	Planning	-	-	-	-

Project	Planned Days	Planned Completion Date	Recommendations				
			Current Stage	Total Red	Total Amber	Total Green	Total
<u>Mini-assurance Reviews</u>							
<u>Procurement of Good and Services</u> The creation of the City of London Procurement Service (CLPS) will affect the way in which the School source goods and services as well as process orders and payments. This review will look at those revised arrangements and seek assurance on the sustained integrity of the internal control environment.	5	31 st December 2014	Not started	-	-	-	-
<u>Spot Check Reviews</u>							
<u>Annual Enrolment</u> This is an annual review which examines the controls exercised over the process for enrolling students.	5	31 st December 2014	Not started	-	-	-	-
Student Bar (Income, Stocks and Staffing)	5	31 st December 2014	Planning	-	-	-	-
Debt Management	5	30 th November 2014	Fieldwork	-	-	-	-
Asset Management	2	30 th November 2014	Not started	-	-	-	-

Petty Cash	2	30 th November 2014	Not started	-	-	-	-
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Schedule of Internal Audit Projects 2014/15

Project	Planned Days	Planned Completion Date	Current Stage	Recommendations			
				Total Red	Total Amber	Total Green	Total
<u>Student Awards, Bursaries and Scholarships</u> The School manages a variety of funds that have been made available for the purpose of assisting the payment of school fees and other costs for gifted students. This review will examine compliance with the requirements of funds when making awards and bursaries as well as the overall management of fund reserves.	10	31 st December 2014	Fieldwork	-	-	-	-
<u>Milton Court Income</u> The Milton Court building opened in September 2013. Facilities are open to hire from external organisations in order to maximise income and make best use of these facilities. This review will examine the process for setting fees, maximising bookings to compliment School tuition and concert activities, and recoup catering costs. At the request of the Jan 2014 Committee this review will include consideration of Commercial and Music Centre operations.	20	31 st March 2015	Not started	-	-	-	-

Project	Planned Days	Planned Completion Date	Current Stage	Total Red	Total Amber	Total Green	Total
Mini Assurance Reviews							
Sundial Court Income and Expenditure	5	31 st October 2014	Complete	-	1	2	3
Spot Check Reviews							
SITS Maintenance and Access Controls	5	31 st December 2014	Not started	-	-	-	-
Procurement Cards	2	31 st December 2014	Not Started	-	-	-	-

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