



Board of Governors of the Guildhall School of Music and Drama

Date: MONDAY, 9 MAY 2016

Time: 1.45 pm

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

Members:	Deputy John Barker	Michael Hoffman
	Deputy John Bennett	Professor Barry Ife
	Sir Andrew Burns	Vivienne Littlechild
	Deputy John Chapman	Jeremy Mayhew
	Christina Coker	Kathryn McDowell
	Marianne Fredericks	Alderman William Russell
	Lucy Frew	Jeremy Simons
	Alderman David Graves	Alex Tostdevine
	Jo Hensel	Vacancy
	Gareth Higgins	Vacancy
		Vacancy

Enquiries: Gemma Stokley
tel. no.: 020 7332 1407
gemma.stokley@cityoflondon.gov.uk

Lunch will be served in the Guildhall Club at 1pm
NB: Part of this meeting could be the subject of audio or video recording

John Barradell
Town Clerk and Chief Executive

AGENDA

Principal's Introduction to the Agenda

The principal item for the Board's consideration at this time of year is the annual grant letter from HEFCE, received on 19 April. This letter reported the outcome of the institution-specific funding review, to which the School made a submission last September, and allocated provisional teaching, research and other grants for the academic year 2016/17.

This year's letter arrived later than usual, following a delay in the government's grant letter to HEFCE. For this reason, grant allocations have coincided with the run-up to the 5 May elections, and the contents of the grant letter have been embargoed to 6 May. A report and analysis of the outcomes and implications will be circulated to the Board electronically on 6 May in time for discussion on 9 May (item 15). The finance review will also be circulated electronically once the year-end position has been clarified (item 23).

Other items for consideration and decision are the revised strategic plan (item 9 – this draft will require some further amendment in the light of the grant letter) and the fees schedule (item 20). The strategic plan has been subject to a 'light touch' update so that it can be included in the recruitment pack for the new Principal. The fees schedule is for publication in advance of the opening date for applications for admission in 2017.

The School has also been advancing work on a fundraising Case for Support. A copy of the full case is submitted for consideration and approval (item 17) and an early design of an abbreviated text will be tabled at the meeting.

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

To receive the Order of the Court of Common Council, 21 April 2016, appointing the Board and approving its terms of reference.

For Information
(Pages 1 - 2)

4. **ELECTION OF CHAIRMAN**

To appoint a Chairman in accordance with Standing Order No. 29.

For Decision

5. **ELECTION OF DEPUTY CHAIRMAN**

To appoint a Deputy Chairman in accordance with Standing Order No. 30.

For Decision

6. **PUBLIC MINUTES**

To agree the public minutes and summary of the meeting held on 22 February 2016.

For Decision
(Pages 3 - 6)

7. **APPOINTMENT OF SUB COMMITTEES**

Report of the Town Clerk.

For Decision
(Pages 7 - 24)

8. **PRINCIPAL'S GENERAL REPORT**

Report of the Principal.

For Information
(Pages 25 - 32)

9. **STRATEGIC PLAN, APRIL 2016 REVISION**

Report of the Principal.

For Decision
(Pages 33 - 44)

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

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

12. **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

13. **NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 22 February 2016.

For Decision
(Pages 45 - 48)

14. **HEFCE RISK LETTER**

Report of the Principal.

For Information
(Pages 49 - 54)

15. **HEFCE RISTA OUTCOME AND 2016/17 GRANT LETTER**

N.B: The outcome of the review of institution-specific targeted allocations (RISTA) and the associated provisional grant allocations for the 2016/17 academic year are embargoed until Friday 6 May. A report and analysis will be circulated electronically to Board members on 6 May for discussion at this agenda item.

For Discussion

16. **BOARD MEMBERSHIP**

Report of the Principal.

For Decision
(Pages 55 - 58)

17. **FUNDING CASE FOR SUPPORT**

Report of the Head of Development, Guildhall School of Music & Drama.

For Information
(Pages 59 - 66)

18. **RECOMMENDATION FOR FELLOWSHIPS AND HONORARY FELLOWSHIPS, 2016**

Report of the Principal.

For Decision
(Pages 67 - 78)

19. **GUILDHALL SCHOOL SUNDIAL COURT AND STUDENT ACCOMMODATION STRATEGY**

Report of the City Surveyor.
N.B: REPORT TO FOLLOW

For Decision

20. **TUITION FEE SCHEDULE**

Report of the Principal.
N.B: REPORT TO FOLLOW.

For Decision

21. **ACCESS AGREEMENT 2017**

Report of the Principal.

For Information
(Pages 79 - 102)

22. **UPDATE ON CAPITAL WORKS - MARCH 2016**

Report of the Principal.

For Decision
(Pages 103 - 112)

23. **FINANCE UPDATE**

Report of the Chief Operating and Financial Officer.
N.B: REPORT TO FOLLOW

For Information

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

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

Part 3 - Confidential Agenda

26. **UPDATE ON THE APPOINTMENT OF A PRINCIPAL**

For Information

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MOUNTEVANS, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 21st April 2016, doth hereby appoint the following Committee until the first meeting of the Court in April, 2017.
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BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

1. **Constitution**

A Non-Ward Committee consisting of,

- 11 Members elected by the Court of Common Council for a term of three years (renewable twice) at least one of whom shall have fewer than five years' service on the Court at the time of their appointment
- the Principal of the Guildhall School of Music & Drama
- one member of the Guildhall School academic staff to be elected by the Academic staff for a term of three years (renewable twice)
- one member of the Guildhall School administrative staff to be elected by such staff for a term of three years (renewable twice)
- one Guildhall student representative who shall normally be the President of the Students' Union
- up to six co-opted non-City of London Corporation Governors with appropriate expertise for a term of three years (renewable twice)

None of the appointed Governors shall serve on the Board for more than a maximum of nine years.

The Chairman and Deputy Chairman of the Board shall be elected from the City Corporation Members.

The Chairman of the Barbican Centre Board, the Chairman of the Culture, Heritage & Libraries Committee and one representative of the Centre for Young Musicians shall be permitted to attend the Board in a non-voting, advisory capacity.

2. **Quorum**

The quorum consists of any seven Common Council Governors.

3. **Membership 2016/17**

- 3 (3) Lucy Roseanne Frew
- 3 (3) William Anthony Bowater Russell, Alderman
- 5 (2) John Douglas Chapman, Deputy
- 8 (2) David Andrew Graves, Alderman
- 2 (2) Vivienne Littlechild, J.P.
- 7 (2) Jeremy Lewis Simons
- 8 (1) John Alfred Barker, O.B.E., Deputy, *for two years*
- 7 (1) John Alfred Bennett, Deputy
- 4 (1) Marianne Bernadette Fredericks
- 4 (1) Jeremy Paul Mayhew

Vacancy

together with those referred to in paragraph 1 above and:-

- the Principal of the Guildhall School for the time being - Prof Barry Ife, C.B.E., F.K.C., F.Bbk., Hon.FRAME., FRCM
- one Academic Member of the Guildhall School Staff, elected by the Academic Staff - Jo Hensel
- one Non-Academic Member of the Guildhall School Staff, elected by the administrative staff - Gareth Higgins
- one Guildhall School Student representative (President of the Student Union for the time being) - Alex Tostdevine
- up to 6 Non-City of London Corporation Members with appropriate expertise - Sir Andrew Burns, K.C.M.G.
Christina Coker O.B.E.
Michael Hoffman
Vacancy
Vacancy
Vacancy

4. **Terms of Reference**

To be responsible for:-

- (a) the approval of a strategic plan and the determination of the educational character and the mission/aims of the Guildhall School of Music & Drama and oversight of its activities;
- (b) the approval of an annual Business Plan;
- (c) the approval of annual estimates of income and expenditure;
- (d) the approval of the annual audited financial statements of the Guildhall School of Music & Drama;
- (e) the appointment of the Principal of the Guildhall School of Music & Drama.

BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Monday, 22 February 2016

Minutes of the meeting of the Board of Governors of the Guildhall School of Music and Drama held at the Guildhall EC2 at 1.45 pm

Present

Members:

Deputy John Bennett (Chairman)
Alderman David Graves (Deputy
Chairman)
Christina Coker
Neil Constable
Marianne Fredericks
Lucy Frew
Jo Hensel
Gareth Higgins
Michael Hoffman

Paul Hughes
Professor Barry Ife
Vivienne Littlechild
Kathryn McDowell
Alderman William Russell
John Scott
Jeremy Simons
Angela Starling

In Attendance:

Deputy Billy Dove (Chief Commoner)
Deputy John Tomlinson
Nicy Roberts - Chairman, Centre for Young Musicians

Officers:

Gregory Moore	- Town Clerk's Department
Philippa Sewell	- Town Clerk's Department
Niki Cornwell	- Chamberlain's Department
Paul Nagle	- Chamberlain's Department
Paul Friend	- City Surveyor's Department
Chrissie Morgan	- Director of Human Resources
Marion Afoakwa	- Human Resources Department
Michael Dick	- Guildhall School of Music & Drama
Cormac Newark	- Guildhall School of Music & Drama
Jonathan Vaughan	- Guildhall School of Music & Drama

1. APOLOGIES

Apologies for absence were received from Alex Tostedevines.

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

Nicy Roberts declared a personal interest in matters relating to the Centre for Young Musicians, being a member of the CYM Monitoring Group, editor of CYM's termly magazine UPBEAT, and jointly responsible for the LSSO Alumni Database. This was a standing declaration.

3. **PUBLIC MINUTES**

RESOLVED – That the public minutes and non-public summary of the meeting held on 16 November 2015 be approved as a correct record.

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

The public minutes of the Audit & Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama held on 22 January 2016 were received.

5. ***OUTSTANDING ISSUES REPORT**

The Board received a report of the Town Clerk setting out the Outstanding Actions from previous meetings.

Fees Schedule: Whilst this would be the subject of a more comprehensive report in May, the Principal took the opportunity to advise that the average scholarship award for UK and EU students was £2080, compared to £9840 for non-EU students.

Sundial Court: An oral update on this item would be provided in non-public session.

RECEIVED.

6. **INSTRUMENT AND ARTICLES OF GOVERNMENT: RESOLUTION TO PRIVY COUNCIL**

The Board considered a report of the Town Clerk setting out the Guildhall School of Music and Drama's amended Instrument and Articles of Government, as submitted to the Privy Council.

RESOLVED – That, the Board of Governors assents to the Guildhall School of Music and Drama's amended Instrument and Articles of Government as submitted to the Privy Council Office and set out in appendix 1.

7. **HEAD OF RESEARCH PRESENTATION**

Dr Cormac Newark, Head of Research at the Guildhall School of Music and Drama, delivered a presentation to the Board providing an update on the School's research activities. He advised that research helped the School expand into new areas but were developed alongside the existing structure and departments. This made sure curiosity was encouraged and the school remained forward-looking, while continuing to draw links between the 'sharp' end and the core to ensure the whole School was involved. In response to Governors' questions, Dr Newark confirmed that the School was linking with the Barbican and the LMA regarding an archiving project, private funding for research was pursued where possible, and the strong research culture would underpin teaching.

RECEIVED.

8. **PRINCIPAL'S GENERAL REPORT**

The Board received the Principal's General Report updating them on a number of current issues including Awards and Prizes, Sector Funding, Green Papers and the Prevent Duty. With regard to the latter, the Principal advised that the Prevent Self-Assessment had been submitted to HEFCE, and work was underway to achieve an 'A' rating in all areas. The Board noted that the grant from the Department for Business, Innovation & Skills to HEFCE had been delayed by up to two months and, as a result, the HEFCE Board was unable to approve provisional grants to institutions. As such, it was unlikely that the School would receive its own grant letter until after the start of the 2016/17 financial year.

RECEIVED.

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

Item	Paragraph
12	1 & 3
13, 15 & 16	3
14	2, 3 & 5
17	1

12. **NON PUBLIC MINUTES**

RESOLVED – That, subject to the amendment of three typographical errors, the non-public minutes of the meeting held on 16 November 2015 be approved as a correct record.

13. ***NON PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**

The non-public minutes of the Audit & Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama held on 22 January 2016 were received.

RECEIVED.

14. **PRINCIPAL'S NON PUBLIC REPORT**

The Board received the non-public report of the Principal of the Guildhall School of Music and Drama.

15. **BARBICAN CENTRE AND GUILDHALL SCHOOL OF MUSIC AND DRAMA
CAPITAL CAP REPLACEMENT - DETAILED ARRANGEMENTS**

The Board received a report of the Chamberlain providing Members with detailed arrangements for the Barbican Centre and Guildhall School of Music and Drama Capital Cap replacement.

16. **FINANCE REVIEW**

The Board received a report of the Chief Operating and Financial Officer providing a financial review of February 2016 (Period 9 of the 2015/16 Financial Year).

17. **PRINCIPAL GUILDHALL SCHOOL OF MUSIC AND DRAMA - SUCCESSION
PLANNING / RECRUITMENT**

The Board considered and approved a report of the Director of Human Resources setting out the proposed recruitment process for the Principal's successor and a proposed timeframe.

As having GSMD staff involved in the appointment arrangements for the Principal Guildhall School of Music and Drama in any substantive way gave rise to a real danger of bias, with the exception of the Town Clerk and Director of HR, officers and Staff Governors were invited to leave the room for discussion on this item.

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

There were no questions.

The Chairman thanked the Deputy Chairman for his support over the past year, and thanked Neil Constable, Paul Hughes and Kathryn McDowell at this, their last meeting after nine years as co-opted members. Thanks were also extended to John Scott as this was his last meeting, and Mr Scott presented the Principal of the Guildhall School with a number of documents for the archives.

19. **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 closed at 4.07 pm

Chairman

Contact Officer: Philippa Sewell
Tel. no.: 020 7332 1426
philippa.sewell@cityoflondon.gov.uk

Committee: Board of Governors of the Guildhall School of Music & Drama	Date: 9 May 2016
Subject: Appointment of Sub Committees for 2016/2017	Public
Report of: Town Clerk	For Decision
<p style="text-align: center;"><u>Summary</u></p> <p>The purpose of this report is to consider the appointment of your Audit & Risk Management, Remuneration, Nominations, Reference Sub, Finance & Resources and Governance & Effectiveness Committees for 2015/2016.</p> <p><u>Recommendations:</u></p> <ul style="list-style-type: none">(a) That you note the Membership of the Board including the different categories of membership and the Terms of Reference of the Sub Committees (set out in Appendix A).(b) That you consider the membership of the Audit & Risk Management Committee for 2016/17 and appoint a Chairman.(c) That you consider the membership of the Remuneration Committee for 2016/17.(d) That you consider the membership of the Nominations Committee for 2016/17.(e) That you consider the membership of the Reference Sub Committee for 2016/17.(f) That you consider the membership of the Finance & Resources Committee for 2016/17.(g) That the membership of the Governance & Effectiveness Committee remains unchanged for 2016/17.	

Membership of the Board of Governors

1. Governors are asked to note the Membership of the Board and the different categories of membership.

Common Council Members (10)

John Barker, Deputy
John Bennett, Deputy
John Chapman, Deputy
Marianne Fredericks
Lucy Frew
David Graves, Alderman
Vivienne Littlechild
Jeremy Mayhew
William Russell, Alderman
Jeremy Simons
Vacancy

Principal of the Institution

Professor Barry Ife, CBE FKC HonFRAM as Principal of the Guildhall School of Music & Drama

Institution's Academic Staff

Gareth Higgins (elected by the Administrative Staff)
Jo Hensel (elected by Academic Staff)

Institution's Student Representative

Alex Tostdevine as President of the Students' Union (to July 2015)

Co-opted Governors (4)

Sir Andrew Burns, KCMG
Christina Coker
Michael Hoffman
Kathryn McDowell
Vacancy
Vacancy

2. The Chairman of the Barbican Centre Board, Chairman of the Culture, Heritage & Libraries Committee (if not elected as a full Governor) and one representative of the Centre for Young Musicians shall be permitted to attend the Board/Sub Committee meetings in a non-voting advisory capacity.
3. It should be noted that only **full** Governors may serve on the Audit & Risk Management, Remuneration, Nominations, Finance & Resources and Governance & Effectiveness Committees, although others may be invited to attend.

Audit & Risk Management Committee

4. The membership of the Audit & Risk Management Committee in 2015/16 was:

Christina Coker (elected Chairman by the Board)
Jeremy Simons
Neil Constable
Angela Starling
Vacancy

5. There are five vacancies on the Audit & Risk Management Committee for 2016/17. Neither the Chairman of the Board of Governors nor members of the Finance & Resources Committee may serve on this Committee. The Board must elect the Chairman of the Audit & Risk Management Committee.
6. The Audit & Risk Management Committee should be a small authoritative body which has the necessary financial expertise and the time to examine the institution's risk management control and governance under delegation from the governing body. It should not confine itself to financial systems but should examine risk management, control and governance independently and report areas of concern to the governing body. The Audit & Risk Management committee **must** produce an annual report for the governing body including its opinion on the adequacy and effectiveness of the School's risk management, control and governance arrangements, and arrangements for promoting economy, efficiency and effectiveness (value for money).
7. The specific responsibilities of the Board in respect of audit are:-
 - to appoint the Audit & Risk Management Committee and its Chairman
 - to consider, and where necessary, act on an annual report from the Audit & Risk Management committee
 - to appoint the external auditors
 - to receive and approve the audited annual financial statements

(This is usually reserved to the governing body for its collective decision without delegation).

8. **Recommendations: That you consider the membership and elect a Chairman of the Audit & Risk Management Committee for 2016/17.**

Remuneration Committee

9. The membership of the Remuneration Committee in 2015/16 was:

Chairman of the Board
Deputy Chairman of the Board
The Principal of the Guildhall School Sir Andrew Burns
Neil Constable
Jeremy Simons
Paul Hughes

10. The Terms of Reference of this Committee state that the membership should include at least three Members and that if necessary should make recommendations to the Board of Governors and the Establishment Committee in respect of overall staffing pay structure, having regard to equal opportunities.
11. Membership of this Committee should include the Chairman of the Board, at least three other lay/independent members (not necessarily members of the governing body) and the lay treasurer if such an office exists, from among whom a Committee Chairman should be appointed. The Principal may be a member of the Committee.
12. It should be noted that the School will remain **subject** to the Corporation's priorities, budgetary and other policies, financial regulations and standing orders. Furthermore, the City of London Corporation's Establishment Committee has overriding responsibility for human resources and employment within the City of London Corporation (including the Guildhall School).
13. The Remuneration Committee can, however, play a most helpful **advisory** role regarding the salaries of senior staff at the School and a mapping of the remuneration/skills etc. required against other parts of the Higher Education Sector. Accordingly following the submission of its considered views to this Board, advice could then be fed into the establishment process within the City Corporation.
14. **Recommendations: That you consider the membership of the Remuneration Committee for 2016/17.**

Nominations Committee

15. The membership of the Nominations Committee for 2015/16 was:

Chairman of the Board
Deputy Chairman of the Board
The Principal of the Guildhall School
Sir Andrew Burns
Christina Coker
Marianne Fredericks
Paul Hughes
Jo Hensel
John Scott
Jeremy Simons
16. This Committee should include 3 Co-opted Governors and 3 Common Council Members together with one senior Member of the Academic Staff.
17. Governing bodies should establish a Nominations Committee to seek out and recommend the appointment of new lay/independent/co-opted members to the Governing Body. Membership of the Nominations Committee should include

the Chairman of the Board (who should normally chair it), at least three other lay/independent/co-opted members, the Principal and at least one senior member of the academic staff.

18. The Comptroller and City Solicitor has confirmed that independent Members in terms of the Nominations Committee should encompass Court of Common Council Governors and the Co-opted Governors. Independent members are external and independent of the School.
19. Vacancies for lay/independent members and co-opted members should be publicised (including a job specification and a clear indication of the skills, knowledge and experience required) within and outside the institution. Staff and students, as well as members of the Board, should be invited to submit names to the Clerk of the Board in due course.
20. In making its recommendations to the Board, the Nominations Committee must pay regard to the balance of membership and the needs of the Guildhall School, and may keep a 'skills register' against which to consider the field of candidates. The question of inclusion of appropriate members of the local community should also be addressed.
21. The Nomination Committee meets as and when required.
22. The 15 May 2006 meeting of the Board agreed that a Nominations Committee should be established to make recommendations to the Board regarding the appointment of Non-City Governors.
23. **Recommendations: That you consider the membership of the Nominations Committee for 2016/17.**

Reference Sub Committee

24. The Reference Sub Committee meets as and when required to consider any issues that arise outside of the normal cycle of the Board and which are not suitable to be advanced through the City's urgency procedures.
25. The membership of the Reference Sub Committee for 2015/16 was:

Chairman of the Board
Deputy Chairman of the Board
Sir Andrew Burns
Michael Hoffman
Vivienne Littlechild
Alderman William Russell
26. There are four vacancies and Governors are invited to express their interest in serving on the Reference Sub Committee.

27. **Recommendations: That you consider the membership of the Reference Sub Committee for 2016/17.**

Finance & Resources Committee

28. The membership of the Finance & Resources Committee for 2015/16 was:

Chairman of the Board
Deputy Chairman of the Board
Deputy John Chapman
Marianne Fredericks
Michael Hoffman
Alderman William Russell
John Scott

29. Members of the Audit & Risk Management Committee are **not** eligible to serve as Members of the Finance and Resources Committee and vice versa.

30. There are five vacancies and Governors are invited to express their interest in serving on the Finance & Resources Committee.

31. **Recommendations: That you consider the membership of the Finance and Resources Committee for 2016/17.**

Governance & Effectiveness Committee

32. The Governance and Effectiveness Committee was originally set up at the 18 February 2008 Board meeting. The Committee undertakes a Governance & Effectiveness Review every three years, with the recommendations being submitted to the Board. It is proposed that the membership of the Committee remain the same, in principle:

Chairman of the Board
Deputy Chairman of the Board
Chairman of the Audit & Risk Management Committee
The Principal of the Guildhall School for the time being
Gareth Higgins
Lucy Frew

33. **Recommendations: That you agree the membership of the Governance & Effectiveness Committee for 2016/17 as above.**

Appendices

- Appendix A: Terms of Reference of Sub Committees

Contact:

Gemma Stokley
Committee & Member Services Officer

Town Clerk's Department
E: gemma.stokley@cityoflondon.gov.uk
T: 020 7332 1407

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Audit & Risk Management Committee – Terms of Reference

The Audit and Risk Management Committee must:

- be independent
- have sufficient authority and resources to form an opinion and report on the risk management, control and governance arrangements of the Guildhall School to the Board of Governors
- be able to satisfy itself that the institution has adequate arrangements for ensuring economy, efficiency and effectiveness.

These terms of reference have been formally approved by the Board of Governors.

Constitution

1. The Board of Governors has established a committee of the Board of Governors known as the Audit and Risk Management Committee.

Membership

2. The Committee and its chair shall be appointed by the Board of Governors, from among its own members, and must consist of governors with no executive responsibility for the management of the Guildhall School. There shall be no fewer than three members; a quorum shall be at least two members. The Chairman of the Board of Governors shall not be a member of the Committee. Members shall not have significant interests in the Guildhall School.
3. At least one member should have recent and relevant experience in finance, accounting or auditing. The Committee may, if it considers it necessary or desirable, co-opt members with particular expertise. No member of the Committee may also be a member of a Finance or Resources Committee (or equivalent) of the Board of Governors of the Guildhall School.

Attendance at meetings

4. The Finance Director and the Director of Business Support of the Guildhall School, and the Chief Internal Auditor and such other representatives of the Chamberlain's department of the City of London Corporation as appropriate, shall normally attend or be represented at meetings. A representative of the City of London Corporation's external auditors may also attend where business relevant to them is to be discussed.
5. At its discretion, the Committee may also convene a meeting, or part of a meeting, without any officers present (save for the clerk who shall attend to take a record of the meeting, unless otherwise instructed by the Committee), or with the external and/or internal auditors without any other officers present (save for the clerk, as previously noted).

Frequency of meetings

6. Meetings shall normally be held at least three times in each financial year. The external auditors or Chief Internal Auditor may request a meeting if they consider it necessary.

Authority

7. The Committee is authorised by the Board of Governors to investigate any activity within its terms of reference. It is authorised to seek any information it requires from any employee, and all employees are directed to co-operate with any request made by the Committee.
8. The Committee is authorised by the Board of Governors to obtain outside legal or other independent professional advice and to secure the attendance of non-members with relevant experience and expertise if it considers this necessary, normally in consultation with the Principal of the Guildhall School and/or Chairman of the Board of Governors. However, it may not incur direct expenditure in this respect in excess of £5,000, without the prior approval of the Board of Governors.
9. The Audit and Risk Management Committee will review the audit aspects of the Guildhall School's draft Income & Expenditure Account for the year ending 31 July. These aspects will include the external audit opinion, the statement of Governors' responsibilities, the statement of internal control and any relevant issue raised by the external auditors. The Committee should, where appropriate, confirm with the internal and external auditors that the effectiveness of the internal control systems has been reviewed, and comment on this in its annual report to the Board of Governors.

Duties

10. The duties of the Committee shall be:
 - a. To discuss if necessary with the external auditors, before the audit begins, the nature and scope of their audit as it relates to the Guildhall School.
 - b. To discuss if necessary with the external auditors problems and reservations arising from their audit, including a review of the external auditors' report to the Audit and Risk Management Committee, and any other matters the external auditors may wish to discuss (in the absence of officers where necessary).
 - c. To review the internal auditors' audit risk assessment and strategy, and to consider major findings of internal audit investigations and management's response.

- d. To keep under review the effectiveness of the risk management, control and governance arrangements, and in particular to review the external auditors' report, the internal auditors' annual report, and management responses.
- e. To monitor the implementation of agreed audit-based recommendations, from whatever source.
- f. To ensure that all significant losses have been properly investigated and that the internal and external auditors, and where appropriate the HEFCE accounting officer, have been informed.
- g. To oversee the Guildhall School's compliance with the City of London's policy on fraud and irregularity, including being notified of any action taken under that policy.
- h. To satisfy itself that satisfactory arrangements are in place to promote economy, efficiency and effectiveness.
- i. To receive any relevant reports from the National Audit Office, HEFCE and other organisations.
- j. To consider elements of the Guildhall School's draft Income & Expenditure Account for the year ending 31 July in the presence of the external auditors if necessary, including the auditors' formal opinion, the statement of Governors' responsibilities and the statement of internal control, in accordance with HEFCE's Accounts Directions.
- k. To receive the Guildhall School's management accounts.

Reporting procedures

- 11. The minutes of meetings of the Committee will be circulated to all members of the Board of Governors.
- 12. The Committee will prepare an annual report covering the year to 31 July and any significant issues up to the date of preparing the report. The report will be addressed to the Board of Governors and the Principal, summarising the activity for the year. It will give the Committee's opinion on the adequacy and effectiveness of the Guildhall School's arrangements for the following:
 - risk management, control and governance (the risk management element includes the adequacy of the statement of internal control accompanying the Income & Expenditure account for the year ending 31 July)
 - economy, efficiency and effectiveness (value for money).

This opinion should be based on the information presented to the Committee. The Audit and Risk Management Committee's annual report should normally be submitted to the Board of Governors before the Governors' responsibility

statement accompanying the Income & Expenditure account for the year ending 31 July is signed.

Clerking arrangements

13. The clerk to the Audit and Risk Management Committee shall be the clerk to the Board of Governors.

Remuneration Committee – Terms of Reference

The Remuneration Committee provides advice to the Board of Governors of the Guildhall School of Music & Drama. It is recognised that all matters relating to employment of staff are within the purview of the City Corporation's Establishment Committee.

Constitution

- The Chairman of the Board of Governors of the Guildhall School of Music & Drama
- The Deputy Chairman of the Board of Governors of the Guildhall School of Music & Drama
- At least three non-Common Council Governors
- Two Common Council Governors
- The Principal of the Guildhall School of Music & Drama (except when the Committee discusses his or her remuneration)
- May include up to three other lay/independent members (who are not necessarily members of the governing body)

Quorum

- At least three Governors

Terms of Reference

- To take note of staff remuneration, the pay structure and benchmark the School against the rest of the higher education sector.
- To look at pay equality, gender, ethnicity and other appropriate balances and to flag any significant discrepancies within the School.
- To satisfy itself with the procedures in place at the School to allow staff to make representations about their pay.
- To satisfy itself that any ad hoc or personalised payments that might distort the basic remuneration structure are made according to transparent and justifiable rules.
- To benchmark the salary of the Principal against sector comparators and is (or is not) content with the outcome of the benchmarking.
- To make recommendations to the Board of Governors and the Establishment Committee in respect of overall staffing pay structure, having regard to equal opportunities.

Nominations Committee – Terms of Reference

Membership

- Chairman and Deputy Chairman of the Board shall serve as Chairman and Deputy Chairman of the Nominations Committee.
- Quorum of any three Committee Members.
- All Members are entitled to vote.
- Members should include three co-opted Governors, three Common Council Members and one senior Member of the Academic Staff.

Remit

- To consider any application(s) for nominations for Fellowships and/or Honorary Fellowships and;
- To make recommendations to the Board of Governors of the Guildhall School of Music & Drama on any applications, as and when required.

Reference Sub Committee – Terms of Reference

Membership

- Chairman and Deputy Chairman of the Board shall serve as Chairman and Deputy Chairman of the Reference Sub Committee.
- Quorum of any three Governors.
- All Members are entitled to vote.

Remit

- To consider any matter(s) referred to it by the Board of Governors of the Guildhall School of Music & Drama.

Authority

- The Sub Committee does not have power to act; it will report its findings and recommendations to the Board of Governors for approval.

Finance & Resources Committee – Terms of Reference

Membership

- Chairman and Deputy Chairman of the Board shall serve as Chairman and Deputy Chairman of the Finance and Resources Committee.
- Quorum of any three Committee Members.
- All Members are entitled to vote.
- Members of the Audit & Risk Management Committee are not eligible to serve as Members of the Finance and Resources Committee and vice versa.

Remit

- To consider the management accounts providing advice to the Board, without delegated powers to act; except for those specific matters delegated to it by the Board
- To consider the setting of the financial priorities for the School through the consideration of the proposed fees and charges, business plan and budget prior to submission to the Main Board, without delegated powers to act; except for those specific matters delegated to it by the Board
- To monitor all capital cap and premises matters, providing advice to the Chairman and Deputy Chairman of the Board who retain their delegated powers to act in these matters
- To review any matters that may affect the finances of the Guildhall School reporting to the Main Board

Note:-

- In parallel, the Audit & Risk Management Committee will scrutinise the adequacy and effectiveness of risk management, internal controls and arrangements for promoting value for money.

Governance and Effectiveness Committee - Terms of Reference

Introduction

- The role of the Governance and Effectiveness Committee is to consider improvements to the effectiveness of the Board of Governors of the Guildhall School.
- The Committee shall utilise guidance from appropriate sources, including HEFCE and the Leadership Foundation in undertaking its work
- The Committee shall report its findings and recommendations to the Board of Governors.

Membership

- The Membership shall include the Chairman and Deputy Chairman of the Board of Governors, the Chairman of the Audit & Risk Management Committee, the Principal of the Guildhall School and two Members of the Board of Governors
- A Chairman shall be appointed from amongst the membership
- The quorum consists of three Members

Attendance at meetings

- A representative of the Town Clerk shall attend meetings

Frequency of meetings

- Full reviews shall be held every three years
- When a full review is being undertaken, the committee shall determine the frequency of its meetings
- In those years when a full review is not being undertaken, the committee shall meet at least once a year to consider progress on implementation

Authority

- The Committee does not have power to act, it will report its findings and recommendations to the Board of Governors for approval

Duties

- The duties of the Committee shall be:
 - To undertake a formal and rigorous evaluation of the effectiveness of the Board of Governors of the Guildhall School and its committees, in line with guidance from HEFCE and the Leadership Foundation;
 - To report and make recommendations to the Board
 - To consider the success of the Board of Governors in meeting long term strategic objectives and Key Performance Indicators
 - To facilitate the benchmarking of the performance of the Guildhall School against other comparable Higher Education Institutions
 - To monitor progress of the implementation of the recommendations of efficiency reviews

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Committee(s):	Date(s):
Board of Governors of the Guildhall School of Music & Drama	9 May 2016
Subject: Principal's General Report	
Report of: Principal	Public
	For Information
<p style="text-align: center;"><u>Summary</u></p> <p>This report updates the Board on a number of current issues:</p> <ul style="list-style-type: none"> • Awards and Prizes • Drama tour of China • HEFCE RISTA outcome and annual grant letter 2016/17 • HEFCE Revised operating model for Quality Assessment • CYM satellites <p>Recommendation: that the Board receives the report and notes its contents.</p>	

Main report

1 Awards and Prizes

Pelleas Ensemble (Henry Roberts (flute), Luba Tunnicliffe (viola), Oliver Wass (harp))
 ➤ 1st Prize and audience prize in St Martin in the Fields Chamber Music Competition
(Prize: Unknown)

Junior Guildhall

Ellen Baumring-Gledhill (Cello)
 ➤ Winner of Emunah Young Musician of the Year 2016
(Prize: Unknown)

Alex Papp
 ➤ Runner up in the Royal Philharmonic Society Duet Young Composer Competition
(Prize: Unknown)

Chris Brewster
 ➤ Awarded a place in London Symphony Orchestra Brass Academy

Faye Lam

➤ 2nd Prize in Sevenoaks Young Musician of the Year
(Prize: Unknown)

Royal Philharmonic Society Awards

We have an unusually high number of staff and alumni featured in the Royal Philharmonic Society awards shortlist. The RPS Music Awards are the highest recognition for live classical music-making in the United Kingdom and reflect the RPS guiding principles of Excellence, Creativity and Understanding.

These independent awards were set up in 1989 to celebrate the outstanding musical achievements of both young and established, British and International, musicians. The Awards are peer-judged. Each category is decided by an eminent jury from the music profession. The list of winners since 1989 reads as a roll call of the finest living musicians.

Staff:

Andrew Watts in the Singer category

Julian Anderson in the Chamber Composition category

Alumni:

Edmund Finnis in Chamber Composition

Roderick Williams in the Singer category

Clare Hammond for the Young Artist category

Alumni:

Michaela Coel (Acting 2012)

➤ Winner of the BAFTA (television craft) for Breakthrough Talent in 2016

2 Drama tour of China

As part of our growing engagement with Chinese arts institutions, the School this year took a drama production to China during the East vacation. *Go, Make You Ready*, devised by Patsy Rodenburg, formed part of ‘Shakespeare 400’ and the British Council’s ‘Shakespeare Lives in China’ programme. In-country costs were met by the receiving houses and the British Council.

Jiali Luo, British Council’s Arts Manager, Southwest China, has provided the following summary of the tour highlights:

- **Shanghai:** Nick Marchand, Director of Arts and Creative Industry, British Council, hosted a welcome dinner for the company on 30 April. Afterwards GMYR had two

performances in **Shanghai Grand Theatre** on 1 and 2 April. According to the venue, 1,000 audiences attended the two performances and 8,570 views were recorded on their Wechat platform. Since Shanghai was the only stop that the director Patsy Rodenburg was able to attend, the theatre arranged a talk for Patsy before the show, which drew a clearer picture of the innovative drama to the audience.

- **Beijing: Central Academy of Drama** hosted two GMYR performances. 1,095 audiences attended the two performances and 1,329 views were recorded on their Wechat platform. As a leading arts educational institute in China, Central Academy of Drama has similar features with Guildhall school. [CAD is the institution with which we have developed the joint BA in Acting Studies]
- **Chongqing:** Tina Redshaw, British Consul-General in Chongqing and Dawn Long, Area Director Southwest China of the British Council, hosted a welcome dinner for Guildhall on 7 April. On 8 April, **Chongqing Guo Tai Arts Centre** hosted the GMYR performance. Before the show, British Council and British Consulate-General in Chongqing arranged a press conference for Eliot Shrimpton, and Stuart Calder. After the performance, British students in Southwest University of Politics and Law, who are producing a Shakespeare-themed drama, had a discussion with Guildhall producers and actors. According to the venue and media, 635 people attended the one performance and 22,161 views were recorded on five Wechat/Weibo platforms. Besides, the broadcasting of GMYR performance reached a large number of TV, radio and publication audiences.

Media highlights

- **Chongqing Press conference** was attended by 13 media outlets.
- In terms of media reach, **Chongqing** stop has reached over 3,652,200 people in China. 46 media have reported with mostly local media outlets with an estimated media value of over ¥278,820. 144 **Beijing** media mentioned the programme (pre-promotion), covering around 6737,900 people and creating roughly ¥323,040. **Shanghai** stop reached 891,900 people with 170 media outlet (mostly digital media rather than traditional media), creating ¥62,780. This has resulted in significant coverage, not only for the performance but also for the **Shakespeare Lives** and **GREAT** campaigns.
- **Online promotion** across **British Council** and partner's social media platforms, as well as partner platforms has done, including UKNOW website, Weibo and Wechat, re-tweeted by British Council China Weibo and Wechat accounts, reaching at least 450,000 online audiences.

The tour was greatly appreciated by the students who took part and the School is indebted to Michael Hoffman, a governor of the School, for his intervention in ensuring that a member of the cast whose visa application was initially rejected was able to join the company in good time for the first performance in Shanghai.

Shakespeare Lives, the BBC/British Council online festival, has screened *Go, make you ready* and it is available to watch on-demand for six months along with content from the RSC, the BFI, Shakespeare's Globe and other major arts organisations at: <http://www.bbc.co.uk/programmes/p03fv1wr>

3 HEFCE RISTA outcome and annual grant letter 2016/17

HEFCE has notified institutions of the outcome of its review of institution-specific targeted allocations (RISTA) together with the associated grant allocation for the academic year 2016/17. The outcome of the exercise is embargoed until 6 May (i.e. until after the May 5 elections) and a report and analysis will be circulated to the Board electronically on that day. A place-holder has been created in the non-public agenda to allow the Board to consider the implications of the review and advise on next steps.

4 HEFCE revised operating model for quality assessment

HEFCE published its revised operating model in March and it will come into full effect in 2017/8. However, for those established institutions that were due a Higher Education Review/Institutional Audit in 2016, transitional arrangements will apply. The School is part of the transitional arrangements.

The Academic Registrar has been following developments and has provided a summary briefing for the Board at Annex A. HEFCE is expecting a greater role for governing bodies in providing assurances on several aspects of the institution's quality assessment and proposed next steps are included in the Academic Registrar's briefing.

For information, this matter is for consideration at the Academic Board on 5 May. The School's five-yearly assurance review visit, conducted under the current arrangements, took place on 28 April.

5 CYM satellites

Contact:
Professor Barry Ife CBE
Principal, Guildhall School of Music & Drama
Tel: 020 7382 7141
Email: barry.ife@gsmd.ac.uk

Appendix A

Academic Board

Thursday 5 May 2016

HEFCE: revised operating model for quality assessment

HEFCE published its revised operating model in March and it will come into full effect in 2017/8. However, for those established institutions that were due a Higher Education Review/Institutional Audit in 2016, transitional arrangements will apply. The School is part of the transitional arrangements.

The revised quality assessment process will comprise:

(1) Verification of a provider's methodology of its own review processes to ensure focussed appropriate on delivering continuous improvement in the student academic experienced and in student outcomes.	One-off process for all established institutions in 2017/18.
(2) An Annual Provider Review process – linked to revised Annual Accountability Return considered by the Board of Governors	To be implemented in part in December 2016 returns under transitional arrangements, and in full for December 2017
(3) Expanded risk letter to institutions to cover academic risks	Outcome – one of the following: i. Meets requirements (not necessarily perfect so possible highlighting some issues) ii. Meets requirements with conditions, conversation with HEFCE on required action plan iii. Pending - substantial worries by HEFCE, possible review visit (like QAA visit)
(4) Publication on Register of HE Providers	Register in future will detail outcome above (unlikely to apply in transitional year)
(5) Refocused Five Year HEFCE Assurance Review	This will check the evidence and processes used by the Board of Governors to reach its annual statement. For the School this will be circa 2020/21 as Assurance Review held on 28 April 2016.

The process will reference:

(A) The baseline regulatory requirements	<p>a. The framework for higher education qualifications in England, Wales and Northern Ireland.</p> <p>b. Specific elements of the current UK-wide Quality Code (and Part 1 of the European Standards and Guidelines 2015)</p> <p>c. The financial sustainability, management and governance requirements of the relevant funding body.</p> <p>d. The Higher Education Code of Governance, or other equivalent designated governance code.</p> <p>e. The expectations of consumer law as expressed through the Competition and Markets Authority guidance.</p> <p>f. Student protection measures as expressed through the Office of the Independent Adjudicator's good practice framework and the Northern Ireland Public Service Ombudsman equivalent, and HEFCE's Statement of Good Practice on higher education course changes and closures</p> <p>(g) The provider's mission and strategy for its higher education provision.</p>
(B) Intelligence gathered by HEFCE to inform Annual Provider Review Process	<p>(a) Data analysis from HESES, HESA, DLHE, NSS, and KIS submission including Performance indicators and benchmarks (the latter likely to be expanded and refined)</p> <p>(b) Qualitative information from HEFCE interactions with the institution</p> <p>(c) Institutional context</p>

Additional themes:

Strengthening of the External Examining system	Piloting and evaluation before sector-wide implementation – likely to include External Examiner training
Calibration of standards and degree classification algorithms	Piloting and evaluation before sector-wide implementation – likely to include GPA or similar measure to establish a simple mechanism to add examiners within a subject community to compare their students' work, resulting in more robust judgements about comparability of standards
International aspects of quality assessment	<p>To include:</p> <p>Institutional measures ~ outcome data for transnational activities to be used to inform institution's own review, assurances provides by the governing body to explicitly cover international programmes</p> <p>Sector measures ~recognition of national quality assurance arrangements in other countries and development of mutual recognition agreements</p>
Student voice	HEFCE expects the student voice to form an important role within an institution's review methodology and HEFCE will be involving students in its development work on the baseline regulatory requirements, as review team members, and as panel members on Annual Provider Reviews

Next steps

- (1) The Academic Board and the Board of Governors to work together to
 - Review existing reports to the Board of Governors on academic matters

- Specify additional requirements and reporting timeframe (both for transitional Annual Accountability Return and longer term)

so that the Board of Governors has sufficient confidence to make the following annual statements:

‘The governing body has received and discussed a report and accompanying action plan relating to the student academic experience and student outcomes, including the evidence from the institution’s own periodic review processes which fully involve students and external expert advice.’

‘The governing body has received the outcomes of continuous improvement activity relating to learning and teaching and challenged the executive where necessary.’

‘The methodologies used as a basis to improve the student academic experience and student outcomes are, to the best of our knowledge, robust and appropriate.’

The governing body has received a report that confirms that the provider continues to meet the Standards of Part 1 of the ESG (2015).’

‘The standards of awards for which we are responsible have been appropriately set and maintained.’

(2) Academic staff to engage in the pilot activities concerning external examining and calibration of standards and degree classification algorithms. Evidence of continuing engagement in subject-based calibration activities will form part of HEFCE’s expectations in the future.

KML/April 2016

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Committee(s):	Date(s):
Board of Governors of the Guildhall School of Music & Drama	9 May 2016
Subject: Strategic Plan April 2016 revision	
Report of: Principal	Public
	For Decision
<p style="text-align: center;"><u>Summary</u></p> <p>This revision of the strategic plan, dated April 2016, has been prepared with the help of the Strategic Review Group for inclusion in the recruitment pack for the next Principal. The Board is asked formally to approve the revision so that it can be put into wider circulation.</p> <p>Recommendation: that the Board approves the April 2016 revision of the strategic plan for inclusion in the recruitment pack for the next Principal.</p>	

Main report

The School's strategic plan, *Planning for Peak Performance*, has been revised and updated so that it can form part of the recruitment pack for the next Principal. The revision has been taken forward by the Strategic Review Group consisting of the Chairman, Deputy Chairman, four current and former members of the Board, the Principal and the three Vice-Principals.

No changes have been made to the School's vision, mission and strategic aims and the intention has been simply to bring the previous version, dated 2013, up to date and to incorporate the conclusions of recent discussions within the Board and the senior management team. This 'light touch' approach has been adopted specifically to avoid tying the hands of the next Principal.

Some further amendments will be necessary once the outcome of the 2016/17 grant letter has been made public. Proposals for further revising the text will be brought to the Board at the meeting on 9 May, for inclusion in a 'May 2016' revision.

The Board is asked to approve the April 2016 revision as amended and to consider and approve further proposed amendments once the outcome of the 2016/17 grant letter has been made public.

Planning for Peak Performance

Artistic and Educational Strategy

APRIL 2016 REVISION

Vision

An international centre of excellence and global leader of creative and professional practice in the performing arts

Mission

Train and educate musicians, actors and theatre technicians to the highest international standards; support creativity, innovation and risk; lead cultural change; excite and inspire as many people as we can reach

Strategic Aims

1 Exceptional Teaching

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

2 Exceptional Students

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

3 Exceptional Opportunities

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, draw inspiration from practitioners across the art forms and engage with the audiences of the future

4 A Sustainable, World-Class Institution

Deliver the transformational investment needed to sustain a world-class centre of excellence for training and performance

Introduction to the 2016 Revision

A great deal has been achieved since we first published *Planning for Peak Performance* in 2005. The School has twice in recent years been judged the UK's No1 specialist institution by the *Guardian* university guide, and is now recognised as one of the world's leading conservatoires and drama schools. In 2015 the School made a submission to HEFCE's review of world-leading teaching, basing our claim on five key factors:

- *specialised teaching and learning across and between music and drama*
- *internationally-recognised innovations in pedagogy and professional development*
- *collaborations with international practitioners, ensembles and institutions*
- *socially-engaged practice beyond the conservatoire*
- *graduates who excel at all levels across a range of styles, disciplines and sectors*

The School enjoys a rich and distinctive mix of disciplines, a reputation for creativity and innovation and an unrivalled synergy with its professional partners. It has committed and enthusiastic teachers, and talented and successful students from some 60 countries across the world. It benefits from a much improved estate, with outstanding facilities in both Silk Street and Milton Court. The School is the UK's largest provider of specialist music education to students under 18 with a growing number of Saturday centres outside London that make an important contribution to the national music education plan.

Above all, Guildhall matters. The School is a highly-respected conservatoire with a strong public profile, recognised for its responsiveness to the needs of the professions and its valuable contribution to the world's creative and cultural industries. Guildhall is vibrant, successful and influential.

Our objective remains to build on this platform and extend our reach – make the Guildhall School the institution of choice for the most talented and creative staff and students from around the world.

This plan discusses each of our four main strategic aims in terms of achievements and challenges. It tries to balance a clear-minded appreciation of our strengths against a realistic assessment of what remains to be done, with particular emphasis on four main areas:

- developing talent and renewing practice to drive creativity and artistic innovation
- giving strategic shape to our global engagement
- using digital innovation to enhance creative teaching and performance
- putting the conservatoire at the centre of public life

We operate in an increasingly competitive international market. The race will go to institutions that are adaptive, agile and fit for purpose in a fast-changing world. We must provide creative training in excellent facilities, inspiring performance opportunities, generous financial support and a distinctive, internationally-recognised brand. This plan is designed to move us closer to those goals.

Strategic Aim 1: Exceptional Teaching

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

People

The quality of the teaching team and the reputation of individual teachers are a primary consideration for prospective students. In our submission to the HEFCE review of world-leading teaching we said the following:

We support the professional development of teaching staff through pioneering engagement with the philosophy and practice of 1:1 teaching, team teaching, peer observation, assessment and feedback. We have systematically challenged traditional models that tended to produce 'technically proficient but creatively impoverished clones of the teacher' (Celia Duffy). Guildhall has three National Teaching Fellows, 44 Fellows of the Higher Education Academy and has gained accreditation for a PGCert. It is leading a Strategic Excellence Initiative with the HEA and peer institutions in the UK and overseas to develop new models of transformational feedback and monitoring...We also encourage staff to undertake appropriate doctoral training and research. Several practitioner/teachers were submitted to the 2014 REF. We have pioneered innovation in cross-art forms, staged vocal recitals and dramatized song performances, video in live performance, immersive opera and drama, and extended instrumental and compositional techniques.

In order to sustain this approach and attract and retain the best teachers we must:

- continue to review the composition of our teaching teams, develop talent, plan succession and recruit new generations of outstanding teachers
- ensure that all staff engage fully with our professional development framework and stay ahead of what the profession needs
- draw visiting artists and alumni ever more deeply into the work of the School to provide inspirational teaching and raise aspirations
- negotiate contracts that are clear about roles and reward, allowing staff to balance effective teaching, programme leadership and management with a performing career
- address adverse salary differentials within available resources
- strengthen and clarify management and leadership at institutional and departmental levels; enhance the role of professional services and identify more professional development opportunities for non-academic staff.

Programmes

The School gained taught degree-awarding powers in 2014. In our application (para. 11), we said that we wanted these powers 'to enable us to take full ownership of the relationship between professional training and higher education. Once this interface is internalised the School will be in an even better position to respond rapidly to the developing needs of the performing arts and to drive change in the professions and in society.' We are already realising this potential.

We keep our core undergraduate and postgraduate programmes under regular review to ensure that they meet the needs of our students and the professions they will join. We have recently

broadened our offer to include new programmes in Video for Live Performance, Collaborative Theatre Production and Design, Performance and Creative Enterprise, Opera Making and Writing (in association with the Royal Opera House), Orchestral Artistry (in association with the LSO) and a PGCert in Performance Teaching. We have also put in place our first double degree (Project 121), jointly with the Central Academy of Drama in Beijing.

In order to maintain the currency and attraction of our programme offer we must:

- ensure that programme reviews test the effective design and delivery of programmes, drawing on systematic reflection from a wide cross-section of staff and students
- ensure that teaching programmes are developing the creative voice of our students, enabling them to share their work with diverse audiences and preparing them for the realities of professional life
- test that assessment methods, degree classifications and achievement records are closely attuned to the standards, working practices and creative demands of the performing arts industries
- explore the implications of new structures to attract international students; extend the range of part-time and shorter programmes to help students manage financial pressures; and meet the need for a wider range of CPD
- making greater use of flexible learning and IT to make our programmes more responsive to the rapidly-changing needs of our students and the professions.

Research and innovation

One of the major achievements of recent years has been progress with the research and knowledge exchange agenda for the School. Having made our first submission to the Research Assessment Exercise (RAE) in 2008, we submitted 27 staff (16 fte) to the Research Excellence Framework (REF) in 2014. We achieved a higher overall rating of 51% at 4* and 3*, a 27% uplift in QR funding and much improved success rates for subsequent research grant applications.

The next step is to develop the research-teaching nexus and fully embed research and innovation into the teaching programme. We will do this by enhancing practice-based research pathways through the taught degree programmes. We are increasing our cohort of doctoral students across a broader range and integrating them more fully into the School's research-led teaching programme. We will continue to organise an annual programme of ResearchWorks events around our key strands of research, creativity and innovation.

In addition we must:

- maintain our leadership of the triennial Reflective Conservatoire conferences to share good practice, stimulate and support a spirit of enquiry and bring to the School some of the best scholars and creative practitioners from around the world
- continue to direct the Innovative Conservatoire (ICON) group of institutional leaders from around the world
- earmark research (QR) and innovation (HEIF) grants for reinvestment, within available resources
- compete successfully for peer-reviewed research grants from research councils and comparable research funders

- identify high-quality partnerships in the knowledge exchange field to replace two important programmes that will finish in 2016: CreativeWorks London (AHRC, £4.2m) and Euroclassical (EU, €4.3m)

Following the successful establishment of the School's first Enterprise Division, we will continue to promote a more entrepreneurial approach to our teaching programmes, identifying opportunities for CPD and short courses, particularly in technical support for live performance; raise the profile of the innovation incubator; and extend artist hires and consultancy.

Under-18 provision

Junior Guildhall and the Centre for Young Musicians (CYM) make Guildhall the UK's largest provider of specialist music education to under-18 students. This helps us to develop young talent across the UK, train and educate future performers and industry professionals, and bring the Guildhall experience and brand to a wider audience. Junior Guildhall provides a significant proportion of players for the National Youth Orchestra (19 this season) and CYM runs a large number of ensembles in London, including the London Schools' Symphony Orchestra.

Three regional Saturday centres – based on collaboration with the music education hubs - have been established in Norwich, Saffron Walden and Taunton and a fourth centre will open in Peterborough in the autumn of 2016. These and other initiatives managed by the joint Barbican Guildhall Creative Learning division, together with collaborations with LSO Discovery and On Track programmes, have made the School an acknowledged sector leader in responding to the challenges and opportunities of the Henley reviews of musical and cultural education and the National Music Plan.

In order to consolidate and develop our leading position in specialist tuition for under-18 students we must:

- further clarify and communicate the full range of developmental pathways available to aspiring young performing artists, in both music and drama
- bring the leadership and management of the under-18 cluster into stronger alignment, using the Centre for Music project as a catalyst
- integrate the LSSO and other ensembles into a strong, developmental 'orchestral pyramid'
- clarify the programming and funding of Junior Guildhall, CYM and Creative Learning within the context of the School's access agreement with the Office of Fair Access (OFFA)
- make full use of our under-18 offer and its associated networks to enlarge the applicant pool to the senior School and broaden its social and ethnic range
- work with professional and sector bodies to advocate for the importance of arts education at primary and secondary levels
- investigate and evaluate the potential value of new organisational structures for the School, such as wholly-owned subsidiary companies or social enterprises.

Strategic Aim 2: Exceptional Students

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

Recruiting the best students

In our submission to the HEFCE review of world-leading teaching we described the qualities of a Guildhall graduate as follows:

Guildhall graduates are highly-skilled and equally comfortable in theatres, concert halls, film and TV studios, and cross-arts settings. As well as speaking, singing and playing, they can move from high art to popular genres; compose, conduct and write their own material; produce, direct and manage large and complex organisations. They communicate with the widest possible public, work with other professionals and have both star quality and staying power – a career for life.

We succeed in recruiting some of the most talented students from around the world and they respond very positively to the distinctiveness of the Guildhall experience. The challenge is to find ways of communicating more effectively with students who have these characteristics but have not yet experienced what it means to train at Guildhall.

We now have some of the finest facilities of any conservatoire in the world, some of the strongest and most productive industry partnerships and a distinctive brand and visual identity that are growing in recognition. In order to build on these advantages we must:

- increase our marketing effort in both printed and electronic media and target developing markets outside the EU
- develop a strategy for supporting and developing our network of international partnerships such as those we have with the Banff Centre, Tokyo College of Music, Jazz at Lincoln Centre, Prima del Teatro, École des Écoles, ConNext and the Central Academy of Drama, Beijing
- invest in administrative, logistical and project management support for internationalisation, at home and in country, possibly jointly with other UK providers
- promote a spirit of reciprocity in international partnerships and move quickly towards a commitment to international education for all our students

The School does well in reaching UK students and has a much higher proportion of UK students than its competitors. This work will continue to be of fundamental importance to achieving OFFA approval of our annual Access agreement, without which the School would not be able to charge the £9k fee. We will strengthen the coordination of our widening participation and access strategies to underpin our access agreements. The School's growing network of regional CYM centres will play an increasingly important role helping us to reach a broader range of younger students in both music and drama, work with them to develop their talents and ambitions and bring more young people into a serious engagement with possible future training at conservatoire level.

Student support

In order to support and facilitate more effective recruitment we will continue to invest in our administrative systems and professional support for admissions and quality assurance, and build greater resilience into our student systems and learning support. We will join the sector's principal recruitment system, UCAS Conservatoires, once it is able to provide the level of service we require.

The School provides high levels of learning, and health and welfare support to our students, and they respond very positively to these services. However, further investment is needed to ensure that students are able to remain fully focused on their training while they are with us, without the need to struggle to gain access to learning materials, study support, AV and IT infrastructure, or assistance with finance, accommodation or health-related problems. Renewal of the lease of Sundial Court will be a vital part of this commitment.

Areas of student support that will require additional investment in the near future include: English-language support for non-native speakers; cross-School careers advice initiatives to complement existing provision; a short-term solution to the problem of library storage and a long-term solution to the permanent relocation of the library; equipment, systems, longer opening hours and weekend cover in AV services; and greater use of IT for teaching and learning, including a fully-functioning virtual learning environment (VLE). Greater use of a VLE can support the delivery of academic studies, thereby freeing students and staff from the restrictions of the timetable and reducing pressure on teaching rooms.

Financial support

Conservatoire training is inherently expensive due to intensive, tailor-made teaching, specialist accommodation, equipment and production costs. Home and EU undergraduate student fees are £9k pa, and fees for international students are much higher. Many students could not study at Guildhall were it not for the award of scholarships to cover at least some of their fees and living costs. In 2015/16 we awarded some £2.5m of scholarship support to 446 students in HE and another £0.5m to non-HE students.

In order to increase our financial support for students we must implement the recommendations of the Graham Pelton plan for Development and Alumni Relations office and the Q5 review of institutional leadership and management:

- agree a new Case for Support and take it to our prospect group without delay
- invest in our award-winning development team, particularly in the area of major gifts
- strengthen fundraising leadership with a new appointment at directorate level
- create a Development Council to supplement the work of the trustees and governors

Our long-term goal, if we wish to remain competitive, must be to match the best US institutions by awarding full fee scholarships and significant maintenance to the majority of our students.

Strategic Aim 3: Exceptional Opportunities

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, draw inspiration from practitioners across the art forms and engage with the audiences of the future

In our submission to the HEFCE review of world-leading teaching we said the following about the opportunities we give our students:

...we immerse students in professional practice and expect them to behave as professionals from the moment they join the School. All incoming music students perform in the Barbican Hall to a paying public within two weeks of joining the School, and we produce 18 full-scale productions in our three theatres every year: 11 dramas, three operas, three sets of opera scenes and a musical...We give students intensive, 1:1 and small-group contact with a core staff of 450 practitioner/teachers but we overlay this with a level of exposure to professional practice unequalled in the sector. By working with the finest visiting international performers and directors, students embark on an exponential learning curve towards successful entry into the profession. The standards and expectations that our students set for themselves are recognised by future employers, agents and producers.

Where education meets the professions

Conservatoires have always been places where students can hone their skills in a safe and supportive environment under the guidance of established professional artists. Engagement with the performing arts industries and with professional practitioners has never been more important, both for the quality of the training and preparation for professional life and for the creative collaboration that drives innovation in the performing arts. Guildhall aims to train students to industry standards in near-industry conditions: that is, we try to replicate as closely as possible within an educational context the time and intensity, the expectations and working methods, and the equipment and facilities that students will encounter when they graduate.

The ideal learning environment at Guildhall has been described by the Academic Board as one that, among other things, enables students to push the boundaries and manage challenges safely; caters for the individual but promotes peer-to-peer support; facilitates professional and relational awareness (artistic and interpersonal radar); enables self-confidence and passion to flourish, opens doors, widens horizons and stimulates curiosity about everyone and everything (TLB 11.12.35). To maintain and develop this environment, the School will continue to provide the time in the curriculum for intensive learning and teaching, the space for growth and experiment, and the facilities (equipment, instruments and learning support) to prepare our students for professional success.

Professional and audience engagement

Milton Court is now the home of an outstanding orchestral training programme, following the launch of a new Masters specialism in Orchestral Artistry in association with the LSO. Similar programmes (a doctoral composer in residence and an MA in Opera Making and Writing) are also under way. Performance-based partnerships with a wide range of ensembles, companies and venues

are central to the School's approach to integrating training, professional practice and creative artistry.

Across the full range of our disciplines, we must:

- work with partner organisations, including the LSO, BBC Symphony Orchestra, Barbican International Associate orchestras, the National Theatre, the Royal Opera House, the RSC and Shakespeare's Globe, to create a suite of two-way relationships with professional artists
- build our visiting artist programme of high-profile masterclasses and artist conversations to inspire our students, raise aspirations and reinforce high standards
- provide our students with high-quality placements in industry and (in the case of music therapy students) clinical settings, taking advantage of extra-curricular projects and performance opportunities whenever appropriate

In all of these activities, the opportunity for students to engage with an audience is fundamental. Together with the Silk St theatre, Milton Court has become a high-profile platform to showcase emerging talent. Our cross-campus venue and performance support and customer experience teams ensure that the high artistic and educational standards of the School are matched by high standards of management and presentation in all of our public performances.

We will also do more to promote our students through external engagements and appearances, and facilitate touring by performers and technical teams. National and international touring is an excellent way of raising profile, and facilitating staff and student recruitment as well as preparing performers and technicians for professional life. By drawing on our research in Understanding Audiences, we will engage our students in current issues concerning the development of new audiences and new ways in which artists are addressing those audiences, and use our own performance programme as a laboratory for exploring these issues.

Even with Milton Court, the School's accommodation remains under pressure. We will continue to look for additional space for teaching, storage and production. Library relocation and student accommodation (including renewal of the lease of Sundial Court) remain our highest priority in terms of future estates management. We will also look for an opportunity to develop an off-site centre for intensive coaching and rehearsal. Our experience with the summer school for second-year actors and the growth in international touring shows that such periods of intensive focus are extremely productive ways of building an ensemble.

Cultural Hub and Centre for Music

Milton Court is enabling us to attract the best teachers and the most talented students from around the world, raise local, national and international profile and improve the audience experience. It occupies a central place within a constellation of venues in the cultural hub around the Barbican, creating 'tomorrow's arts and learning centre'. The School will play a full part in developing the business case for a new Centre for Music on the Museum of London site, and will make a major contribution to the education strategy that will enable the case to be made and the project to be funded and delivered.

Strategic Aim 4: A Sustainable, World-Class Institution

Deliver the transformational investment needed to sustain a world-class centre of excellence for training and performance

In our submission to the HEFCE review of institution-specific funding we said the following:

World-leading conservatoire training is inherently expensive. Our teaching model is staff-intensive, based on 1:1 and small-group tuition over long working days. We invest heavily in our teaching and learning provision: employ well-qualified staff and visiting practitioners and support them with tailored professional development; provide world-class facilities where staff and students can perform to their best; and we research and develop new curricula and pedagogies to reflect the changing needs of our industries and art forms.

Even so, by the standards of our competitors in London and the UK, we are an extremely efficient organisation with unit costs for HE at the lower end of the range. Total annual expenditure is currently around £25m and covers a wide range of disciplines and cost profiles: music, acting, technical theatre, Juniors, CYM and Creative Learning. Comparable provision in a combination of competitor institutions costs well in excess of £28m.

The School has four main income streams: tuition fees, HEFCE grants, other earned income and City of London subsidy. Like most UK HEIs, the School has successfully managed the transition from grant to fees that followed the Browne review, with a steady growth in student numbers since 2011 and a resulting reduction in central government support through HEFCE.

The threat of a renewed global economic downturn, coupled with the uncertainty surrounding the EU referendum, has led us to take a more cautious approach to student growth. As a result, we have revised our previous student growth targets and are now anticipating that the HE student population will settle at around 1,000 fte by 2019/20.

At the same time, City of London transitional support for the additional costs of Milton Court has now been phased out and a City-wide 'service-based review' has led to a reduction in the underlying rate of City support for the School, together with withdrawal of regular capital funding.

Five-year forecasts are therefore showing a funding gap that is currently under negotiation with HEFCE through the institution-specific funding review, with likely consequences for a review of the City's funding baseline. A resolution of these issues is expected by the middle of 2016.

The School's artistic and educational ambitions will continue to add cost pressures, and require additional transformational investment. The School will access all funding sources available on a full economic costing basis and will increase its investment in philanthropic development for a wider range of donor opportunities. A new Case for Support is under development with a view to doubling the amount of philanthropic funding raised by 2020.

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