



## Board of Governors of the Guildhall School of Music and Drama

**Date:** MONDAY, 19 SEPTEMBER 2016

**Time:** 1.45 pm

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

**Members:**

|                                        |                          |
|----------------------------------------|--------------------------|
| Deputy John Bennett (Chairman)         | Alderman David Graves    |
| Vivienne Littlechild (Deputy Chairman) | Jo Hensel                |
| Deputy John Barker                     | Gareth Higgins           |
| Sir Andrew Burns                       | Michael Hoffman          |
| Deputy John Chapman                    | Professor Barry Ife      |
| Christina Coker                        | Jeremy Mayhew            |
| Professor Geoff Crossick               | Alderman William Russell |
| Stuart Fraser                          | Jeremy Simons            |
| Marianne Fredericks                    | Thomas Steer             |
| Lucy Frew                              |                          |

**Enquiries:** Gemma Stokley  
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[gemma.stokley@cityoflondon.gov.uk](mailto: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



## **Principal's Introduction to the Agenda**

Although today's agenda is lengthy, the School's business is dominated by three key issues that form the substance of the Principal's strategic update at item 19: the implications of the June 23 referendum result, especially as concerns student recruitment; the Higher Education and Research Bill, including the Teaching Excellence Framework (TEF) and the new operating model for quality assurance (item 20); and the School's long-term financial sustainability (items 25 and 26).

Annual reports and ad hoc updates are provided for safeguarding (items 9 a and b in the public agenda) and item 24 (non-public); creative learning (items 10 and 18); and fundraising (items 22 and 23).

In addition, there are important minutes of sub-committees that have met since the May Board meeting, including Nominations (items 4 and 15), Audit and Risk Management (items 6 and 17) and, for the first time, the Reference Sub-Committee (items 5 and 16) which met to approve 5-year forecasts due to be submitted to HEFCE by 31 July (item 25a). Members will recall that it was a recommendation of the Assurance Review (item 25b) that forecasts are approved before submission and the Reference Sub-Committee was the mechanism used to comply with this recommendation.

## 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 9 May 2016.  
**For Decision**  
(Pages 1 - 8)
4. **PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**  
To receive the public minutes and summary of the meeting held on 14 July 2016.  
**For Information**  
(Pages 9 - 10)
5. **PUBLIC MINUTES OF THE REFERENCE SUB COMMITTEE**  
To receive the public minutes and summary of the meeting held on 15 July 2016.  
**For Information**  
(Pages 11 - 14)
6. **PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**  
To receive the public minutes of the Audit & Risk Management Committee held on 28 July 2016.  
**For Information**  
(Pages 15 - 18)
7. **OUTSTANDING ISSUES REPORT**  
Report of the Town Clerk.  
**For Information**  
(Pages 19 - 20)
8. **PRINCIPAL'S GENERAL REPORT**  
Report of the Principal of the Guildhall School of Music and Drama.  
**For Information**  
(Pages 21 - 28)
9. **SAFEGUARDING**
  - a) **Safeguarding Policy**  
Report of Safeguarding Lead, Guildhall School of Music and Drama.  
**For Decision**  
(Pages 29 - 68)



**b) Local Authority Designated Officer 2015/16 Annual Report**

Report of the Director of Community and Children's Services.

**For Information**  
(Pages 69 - 74)

**10. CREATIVE LEARNING: ANNUAL PRESENTATION**

Report of Director of Learning and Engagement.

***N.B. – to be read in conjunction with the non-public appendices of this report at Item 18.***

**For Information**  
(Pages 75 - 90)

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

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

**13. 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**

**14. NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 9 May 2016.

**For Decision**  
(Pages 91 - 100)

**15. NON PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**

To receive the non-public minutes of the meeting held on 14 July 2016.

**For Information**  
(Pages 101 - 104)

**16. NON PUBLIC MINUTES OF THE REFERENCE SUB COMMITTEE**

To receive the non-public minutes of the meeting held on 15 July 2016.

**For Information**  
(Pages 105 - 108)

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

To receive the non-public minutes of the meeting held on 28 July 2016.

**For Information**  
(Pages 109 - 112)

**18. CREATIVE LEARNING UPDATE: NON-PUBLIC APPENDICES**

***To be read in conjunction with Item 10.***

**For Information**  
(Pages 113 - 120)

19. **UPDATE ON STRATEGIC ISSUES**  
Report of the Principal of the Guildhall School of Music and Drama.  
**For Information**  
(Pages 121 - 132)
20. **NEW OPERATING MODEL FOR QUALITY ASSURANCE**  
Report of the Principal of the Guildhall School of Music and Drama.  
**For Decision**  
(Pages 133 - 154)
21. **CAPITAL CAP 3 AD HOC PROJECTS**  
Report of the Principal of the Guildhall School of Music and Drama.  
**For Decision**  
(Pages 155 - 162)
22. **FUNDRAISING PLANNING STUDY**  
Report of the Head of Development, Guildhall School of Music and Drama.  
**For Information**  
(Pages 163 - 168)
23. **DEVELOPMENT & ALUMNI RELATIONS OFFICE ANNUAL REPORT  
2015-16**  
Report of Head of Development, Guildhall School of Music and Drama.  
**For Information**  
(Pages 169 - 178)
24. **ANNUAL SAFEGUARDING REPORT**  
Report of Safeguarding Lead, Guildhall School of Music & Drama.  
**For Information**  
(Pages 179 - 206)
25. **HEFCE**
- a) **5 Year Forecasts submitted to HEFCE as part of the Annual  
Accountability Return**  
Report of the Chief Operating and Financial Officer.  
**For Information**  
(Pages 207 - 208)
- b) **Assurance Review**  
Report of the Principal of the Guildhall School of Music and Drama.  
**For Information**  
(Pages 209 - 216)
26. **FINANCE UPDATE**  
Report of the Chief Operating and Financial Officer.  
**For Information**  
(Pages 217 - 222)
27. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE  
BOARD**

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

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# Agenda Item 3

## BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

**Monday, 9 May 2016**

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, 9 May 2016 at 1.45 pm

### **Present**

#### **Members:**

|                       |                          |
|-----------------------|--------------------------|
| Deputy John Barker    | Jo Hensel                |
| Deputy John Bennett   | Michael Hoffman          |
| Deputy John Chapman   | Professor Barry Ife      |
| Christina Coker       | Vivienne Littlechild     |
| Marianne Fredericks   | Jeremy Mayhew            |
| Lucy Frew             | Alderman William Russell |
| Alderman David Graves | Jeremy Simons            |

#### **In Attendance**

Martin Moore  
Deputy John Tomlinson  
Nicy Roberts  
Zara Wright

#### **Officers:**

|                     |                                                                                                |
|---------------------|------------------------------------------------------------------------------------------------|
| Gemma Stokley       | - Town Clerk's Department                                                                      |
| Caroline Al-Beyerty | - Chamberlain's Department                                                                     |
| Duncan Barker       | - Head of Development, Guildhall School of Music and Drama                                     |
| Hannah Bibbins      | - Senior Project Manager, Guildhall School of Music and Drama                                  |
| Michael Bradley     | - City Surveyor's Department                                                                   |
| Niki Cornwell       | - Chamberlain's Department                                                                     |
| Michael Dick        | - Guildhall School of Music & Drama                                                            |
| Katharine Lewis     | - Academic Registrar & Director of the Student Experience, Guildhall School of Music and Drama |
| Chrissie Morgan     | - Director of Human Resources                                                                  |
| Amanda Mays         | - Corporate HR                                                                                 |
| Jonathan Vaughan    | - Guildhall School of Music & Drama                                                            |

### **1. APOLOGIES**

Apologies for absence were received from Sir Andrew Burns, Gareth Higgins, Kathryn McDowell and Alex Tostdevine.

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

The Order of the Court of Common Council dated 21 April 2016 appointing the Board and setting out its Terms of Reference was received.

4. **ELECTION OF CHAIRMAN**

The Committee proceeded to elect a Chairman in accordance with Standing Order No.29.

The Town Clerk read a list of Members eligible to stand and Deputy John Bennett, being the only Member who expressed his willingness to serve, was duly elected as Chairman of the Committee for the ensuing year.

The Chairman thanked the Board for their continued support. He referred to recent challenges faced by the School and added that the year ahead would prove equally challenging, not least with the appointment of a new Principal to be considered.

The Chairman welcomed Deputy John Barker back to the Board who had been returned by the Court of Common Council to serve the remaining two years of his final three year term. He also welcomed Martin Moore, the relatively new Chairman of the Guildhall School Trust.

The Chairman, on behalf of the Board, thanked those who had left or were soon to be leaving the Board for their contributions in past years – Angela Starling (Common Council), Alex Tostdevine (Student Union representative), Kathryn McDowell (co-opted Member) and Peter Young (former Chairman of the Guildhall School Trust).

5. **ELECTION OF DEPUTY CHAIRMAN**

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No. 30.

The Town Clerk read out a list of Members eligible to stand as Deputy Chairman and both Deputy John Chapman and Vivienne Littlechild indicated their willingness to serve,

A ballot was therefore conducted and the results were as follows:

|                      | <b>Votes</b> |
|----------------------|--------------|
| Deputy John Chapman  | 5            |
| Vivienne Littlechild | 7            |

Vivienne Littlechild was therefore declared Deputy Chairman for the ensuing year.

The Deputy Chairman thanked the Board for their support and stated that she would do her very best to support both the Chairman and the School during her time in office.

6. **PUBLIC MINUTES**

The public minutes of the meeting held on 22 February 2016 were considered and approved as a correct record.

7. **APPOINTMENT OF SUB COMMITTEES**

A report of the Town Clerk was considered regarding the appointment of Members to serve on the Audit & Risk Management, Remuneration, Nominations, Reference, Finance & Resources and Governance & Effectiveness Sub Committees for 2016/2017. The report also detailed the Terms of Reference of each Sub Committee.

The Chairman emphasised that it was expected that Governors would be willing to serve on at least one Sub Committee.

**RESOLVED** – That the 2016/17 membership of the Sub Committees be approved as follows:

a) the **Audit & Risk Management Committee** comprise the following Governors:

- Christina Coker (elected Chairman of the Audit & Risk Management Sub Committee by the Board)
- Marianne Fredericks
- Lucy Frew
- Jeremy Simons

The Town Clerk reported that she had also been informed that Neil Constable, whose term of office on the Board had now expired, had expressed an interest in continuing to serve on the Audit and Risk Management Committee. The existing Chairman of this Committee had indicated that she would welcome his continued input. The Town Clerk confirmed that the Audit and Risk Sub Committee had the power, if it considers it necessary or desirable, to co-opt members with particular expertise and they would therefore formally consider Mr Constable's co-option at their next meeting.

b) the **Remuneration Committee** comprise the following Governors:

- Deputy John Bennett (Chairman)
- Vivienne Littlechild (Deputy Chairman)
- Barry Ife (Principal)
- Alderman David Graves
- Alderman William Russell
- Jeremy Simons

c) the **Nominations Committee** comprise the following Governors:

- Deputy John Bennett (Chairman)

- Vivienne Littlechild (Deputy Chairman)
- Barry Ife (Principal)
- Sir Andrew Burns (co-opted Governor)
- Christina Coker (co-opted Governor)
- Marianne Fredericks (Common Councilman)
- Jo Hensel (Academic Staff)
- Michael Hoffman (co-opted Governor)
- Jeremy Mayhew (Common Councilman)
- Jeremy Simons (Common Councilman)

d) the **Reference Sub Committee** comprise the following Governors:

- Deputy John Bennett (Chairman)
- Vivienne Littlechild (Deputy Chairman)
- Deputy John Barker
- Sir Andrew Burns
- Michael Hoffman
- Alderman William Russell

e) the **Finance & Resources Committee** comprise the following Governors:

- Deputy John Bennett (Chairman)
- Vivienne Littlechild (Deputy Chairman)
- Deputy John Barker
- Deputy John Chapman
- Alderman David Graves
- Michael Hoffman
- Alderman William Russell

f) the **Governance & Effectiveness Committee** comprise the following Governors:

- Sir Andrew Burns (Chairman)
- Deputy John Bennett (Chairman of the Board)
- Vivienne Littlechild (Deputy Chairman of the Board)
- Christina Coker (Chairman, Audit & Risk Management Sub Committee)
- Barry Ife (Principal)
- Gareth Higgins
- Lucy Frew

The Town Clerk highlighted that, with the imminent appointment of a new Principal, it was felt that continuity would be useful in the area of Governance and the membership of this Committee was therefore unchanged from 2015/16 aside from the addition of the new Deputy Chairman of the Board.

## 8. **PRINCIPAL'S GENERAL REPORT**

The Board received a report of the Principal of the Guildhall School of Music and Drama updating Governors on a number of current issues including Awards and Prizes, Drama tour of China and CYM Satellites.



### **Awards and Prizes**

The Principal was delighted to report that all six finalists at this year's Ferrier Awards had been current or past alumni of the Guildhall School.

The Principal went on to report that the winner of the 2016 Guildhall School Gold Medal was harpist, Oliver Wass who had proved to be a very popular winner. The Vice-Principal and Director of Music reported that this was the first time that the award had gone to a harpist.

Finally, the Board were informed that a former pupil of the Guildhall School, Michaela Coel had recently been awarded a BAFTA for the best female performance in a comedy prize.

### **Drama tour of China**

The Principal wished to record his thanks to Co-opted Member Mr Hoffman 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.

### **HEFCE revised operating model for quality assessment**

The Director reported that the School's five-yearly assurance review had taken place on 28 April. He added that this had been a success on the whole and had resulted in some observations/recommendations for the School going forward.

The Chairman drew Governors' attention to Appendix A which contained some next steps for the Board to note, in particular, the need for the governing body to sign a statement each year equivalent to the statement already signed by the Principal on an annual basis.

### **RECEIVED.**

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

The Board considered a report of the Principal of the Guildhall School of Music and Drama regarding a revision to the Strategic Plan.

The Principal clarified that the Strategic Aims and Vision within the Plan remained unchanged but that a revision had been required for inclusion in the recruitment pack for the next Principal. The Principal wished to record his thanks to 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) for overseeing the revision of the document.

The Principal reported that it was now suggested that two further amendments be made to the Plan. The first amendment was to reflect the fact that the School now featured in the QS world rankings among the top ten institutions for the performing arts in the world. The second amendment would be to refer to the City now carrying out its own strategic review of funding.

Governors welcomed the update to the document. A Member suggested that the word 'educational' be added to the description of the qualities of a Guildhall

graduate within the document as it was felt that this was a key area of the Plan. The Principal undertook to make this revision.

In response to a question, the Principal reported that this document was last reviewed by the Board in 2013.

**RESOLVED** – That, the Board approves the April 2016 revision the Strategic Plan and two further proposed amendments to reflect the QS top ten ranking and the forthcoming City review of funding for inclusion in the recruitment pack for the next Principal.

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

There were no questions.

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

There were no additional, urgent items of business for consideration.

**12. 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:-

| <b>Item No.</b> | <b>Paragraph(s)</b>  |
|-----------------|----------------------|
| <b>13</b>       | <b>1,2,3 &amp; 5</b> |
| <b>14</b>       | <b>3 &amp; 5</b>     |
| <b>15</b>       | <b>3</b>             |
| <b>16</b>       | <b>1</b>             |
| <b>17</b>       | <b>3</b>             |
| <b>18</b>       | <b>1</b>             |
| <b>19</b>       | <b>3</b>             |
| <b>20</b>       | <b>3</b>             |
| <b>21</b>       | <b>3 &amp; 5</b>     |
| <b>22</b>       | <b>3</b>             |
| <b>23</b>       | <b>3</b>             |
| <b>26</b>       | <b>1 &amp; 3</b>     |

**13. NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 22 February 2016 were considered.

**14. HEFCE RISK LETTER**

The Board received a report of the Principal of the Guildhall School of Music and Drama detailing HEFCE’s assessment of institutional risk received by the School.

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

The Board considered a late, separately circulated report of the Principal of the Guildhall School of Music and Drama summarising the outcome of the HEFCE

review of institution-specific targeted allocations (RISTA) and the provisional grant letter for 2016/17, issued on 19 April and embargoed until 6 May.

16. **BOARD MEMBERSHIP**

The Board considered a report of the Principal of the Guildhall School of Music and Drama proposing a number of possible replacements for three non-City members of the Board of Governors who had now completed their third and final term of office and are therefore no longer eligible to serve.

17. **FUNDING CASE FOR SUPPORT**

The Board received a report of the Head of Development of the Guildhall School of Music and Drama providing Governors with a copy of the School's fundraising case for support narrative which is currently under development.

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

The Board considered a report of the Principal of the Guildhall School of Music and Drama providing Governors with nominations for fellowships and honorary fellowships for the 2016/17 session.

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

The Board considered and approved a late, separately circulated joint report of the Principal of the Guildhall School of Music and Drama and the City Surveyor providing an update on School Accommodation.

20. **TUITION FEE SCHEDULE**

The Board considered and approved a late, separately circulated report of the Principal of the Guildhall School of Music and Drama regarding the Fee schedule for 2017/18.

21. **ACCESS AGREEMENT 2017**

The Board received a report of the Principal of the Guildhall School of Music and Drama providing Governors with the contents of the Access Agreement for 2017.

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

The Board considered and approved a report of the Principal of the Guildhall School of Music and Drama providing Governors with an update on the School's current and previous Capital Cap programmes.

23. **FINANCE UPDATE**

The Board received a late, separately circulated report of the Chief Operating and Financial Officer detailing the Finance Review for March 2016, Period 12 of the 2015/16 Financial Year.

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

There were no questions raised in the non-public session.

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

There were no additional, urgent items of business for consideration in the non-public session.

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

The Director of HR and Zara Wright of Perrett Laver provided the Board with a verbal update on the appointment of a Principal in the confidential session.

With the exception of the Town Clerk and Director of HR all officers (including the Principal) and those who were not Board members were instructed to leave the room whilst this item was discussed.

**The meeting ended at 4.10 pm**

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Chairman

**Contact Officer: Gemma Stokley**  
**tel. no.: 020 7332 1407**  
**[gemma.stokley@cityoflondon.gov.uk](mailto:gemma.stokley@cityoflondon.gov.uk)**

**NOMINATIONS COMMITTEE OF THE BOARD OF GOVERNORS OF THE  
GUILDHALL SCHOOL OF MUSIC & DRAMA  
Thursday, 14 July 2016**

Minutes of the meeting of the Nominations Committee of the Board of Governors of the Guildhall School of Music & Drama held at Committee Room - 2nd Floor West Wing, Guildhall on Thursday, 14 July 2016 at 11.30 am

**Present**

**Members:**

Deputy John Bennett (Chairman)  
Vivienne Littlechild (Deputy Chairman)  
Sir Andrew Burns  
Christina Coker  
Marianne Fredericks  
Jo Hensel  
Michael Hoffman  
Professor Barry Ife

**Officers:**

Greg Moore - Town Clerk's Department

1. **APOLOGIES**  
Apologies were received from Jeremy Simons.
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**  
There were no declarations.
3. **PUBLIC MINUTES**  
The public minutes of the meeting held on 4 May 2016 were approved as a correct record.
4. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were no questions.
5. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.
6. **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 |
|-------|-----------|
| 7 - 8 | 1 & 3     |

7. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 4 May 2016 were approved as a correct record.

8. **BOARD MEMBERSHIP**

The Committee considered a report of the Principal concerning the appointment of prospective Governors to the Board.

9. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

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

There was one urgent item, concerning the award of a Fellowship.

**The meeting ended at 12.35 pm**

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Chairman

**Contact Officer: Greg Moore**  
**tel. no.: 020 7332 1399**  
**gregory.moore@cityoflondon.gov.uk**

**REFERENCE SUB COMMITTEE OF THE BOARD OF GOVERNORS OF THE  
GUILDHALL SCHOOL OF MUSIC AND DRAMA  
Friday, 15 July 2016**

Minutes of the meeting of the Reference Sub Committee of the Board of Governors of the Guildhall School of Music and Drama held at Committee Room - 2nd Floor West Wing, Guildhall on Friday, 15 July 2016 at 11.30 am

**Present**

**Members:**

Deputy John Bennett (Chairman)  
Vivienne Littlechild (Deputy Chairman)  
Sir Andrew Burns  
Michael Hoffman

**Officers:**

|                     |                                                        |
|---------------------|--------------------------------------------------------|
| Gemma Stokley       | - Town Clerk's Department                              |
| Niki Cornwell       | - Head of Finance, Guildhall School of Music and Drama |
| Professor Barry Ife | - Principal, Guildhall School of Music and Drama       |

**1. APOLOGIES**

Apologies for absence were received from Deputy John Barker and Alderman William Russell.

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

There were no declarations.

**3. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

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

**Reference Sub Committee**

The Principal underlined that the primary reason for today's meeting was to formally approve the draft 5 year financial forecasts for HEFCE which required submission by the end of July 2016. This had arisen from a recommendation from HEFCE stating that these should be approved ahead of submission and not retrospectively as the Board of Governors had done in previous years. A Reference Sub Committee held in early July each year would therefore allow for broad scrutiny and general approval of the forecasts ahead of their submission.

In response to questions, the Head of Finance reported that the forecasts were unlikely to be ready for submission to the May Board of Governors meetings

going forward. She added that the format from HEFCE for these submissions was not accessible or downloadable in advance.

Some Members questioned whether the Board's Finance and Resources Committee would be a more appropriate body to approve the forecasts in future. The Head of Finance stated that, ideally, this would be the case. The Chairman responded that the Finance and Resources Committee currently had no decision making powers whereas the Reference Sub Committee was tasked with acting on behalf of the Board on matters referred to them. Members and Officers were, however, of the view that members of the Finance and Resources Committee should, at the very least, be consulted on the documents in future.

The Town Clerk undertook to ascertain if it were possible for the Board to revise the Finance and Resources Committee's terms of reference to allow them to approve this matter going forward. If this were possible, the Finance and Resources Committee should be scheduled to meet in early July every year for this purpose.

**5. 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 |
|------|-----------|
| 6-7  | 3         |
|      |           |
|      |           |

**6. HEFCE FIVE-YEAR FINANCIAL FORECASTS**

The Committee considered and approved a late, separately circulated report of the Chief Operating and Financial Officer regarding the HEFCE five-year Financial Forecasts.

**7. SUPPLEMENTARY BUDGET PROPOSALS 2016/17**

The Committee considered and approved a report of the Principal regarding supplementary budget proposals for 2016/17.

**8. NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions raised in the non-public session.

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

There were no additional, urgent items of business for consideration in the non-public session.



**The meeting ended at 1.00 pm**

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Chairman

**Contact Officer: Gemma Stokley**  
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**[gemma.stokley@cityoflondon.gov.uk](mailto:gemma.stokley@cityoflondon.gov.uk)**

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## AUDIT AND RISK MANAGEMENT COMMITTEE OF THE BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

Thursday, 28 July 2016

Minutes of the meeting of the Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music & Drama held at the Guildhall EC2 at 11.45 am

### Present

#### Members:

Christina Coker (Chairman)  
Marianne Fredericks

Lucy Frew  
Jeremy Simons

#### In Attendance:

Deputy John Bennett

#### Officers:

|                     |   |                                                |
|---------------------|---|------------------------------------------------|
| Philippa Sewell     | - | Town Clerk's Department                        |
| Sarah Wall          | - | Chamberlain's Department                       |
| Professor Barry Ife | - | Principal, Guildhall School of Music and Drama |
| Pat Stothard        | - | Head of Internal Audit and Risk Management     |

**\*\* THE FORMAL MEETING COMMENCED AT 12.05PM – AHEAD OF THIS, COMMITTEE MEMBERS AND THE TOWN CLERK WERE PRESENT FOR AN 'IN-CAMERA' MEETING WITH THE INTERNAL AUDITOR WHICH COMMENCED AT 11.45AM \*\***

#### 1. APOLOGIES

Apologies for lateness were received from Deputy John Bennett, Lucy Frew and Jeremy Simons.

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

There were no declarations.

#### 3. ELECTION OF DEPUTY CHAIRMAN

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No.30. As no one expressed an interest to serve as Deputy Chairman at this time, the item was deferred until the next meeting.

**RESOLVED** – That the item be deferred.

#### 4. APPOINTMENT OF CO-OPTED MEMBER

The Committee considered the Chairman's proposal to co-opt Neil Constable to the Committee.

**RESOLVED** – That Neil Constable be co-opted to the Committee for the ensuing year.

5. **PUBLIC MINUTES**

The public minutes of the meeting held on 22 January 2016 were approved, subject to one amendment.

6. **MATTERS ARISING NOT COVERED ELSEWHERE**

Student Union Bar

Members noted that the report on the Student Union Bar, which was due to come to a previous Board meeting, had yet to be presented. Officers provided reassurance that the audit review of the bar was continuing alongside a review of student catering across the campus due to finish in summer 2017.

Procurement of Supplies and Services

Members noted the further detail regarding sample test purchases requested at the previous meeting had not been circulated. Officers confirmed that all had signed waiver forms, and undertook to provide details of the 3 highest in value from the 2015/16 financial year.

7. **INTERNAL AUDIT UPDATE REPORT**

The Committee received a report of the Chamberlain produced to provide Members with an update on Internal Audit activity undertaken in the Guildhall School since the last report in January 2016.

Delivery of the 2015-16 Audit Plan was completed by 31 March 2016, with two pieces of audit work finalised: Principal Studies (moderate assurance) and Milton Court (moderate assurance). Members noted that there were no outstanding red priority recommendations and there were twelve live amber priority recommendations (including two relating to Principal Studies).

Principal Studies

In response to a Member's question, officers advised that students swiped access cards to get into the buildings, but not into lessons. Stronger controls were needed regarding contractual arrangements regarding delivery of principal studies, but these needed to be proportionate and appropriate to the ethos of the school. As such, a green recommendation was made for the School to encourage Professors to make accurate and detailed entries in the booking system. With regard to teaching allocation spreadsheets, no recommendation was being made as, although multiple users had access, few had more than 'reader' privileges, and financial information was calculated through automatic formulas and was therefore very difficult to tamper with. The two amber recommendations focused on addressing weaknesses in the content of Professors' contracts and strengthening monitoring and management information mechanisms relating to delivery of allocated hours.

Milton Court

A business case was originally produced in March 2010 to support the building of Milton Court. No similar business case has been produced since, although a model of approaches to generate income from both conferencing hire and artistic rentals was produced in 2013, followed by a plan that mainly covered marketing and sales activities in 2015-16 for Milton Court as a commercial hire

venue. An amber priority recommendation was made in this respect and had been agreed by the School.

The Principal reported that he did not think a separate business plan was needed for Milton Court, as it was primarily a teaching space and should be considered alongside the rest of the campus. Members noted that commercial hires had consistently underperformed, and profit from artistic hires was marginal. The Principal advised that commercial expectations needed to be scaled back, although he agreed that there was a need for a review to take place.

Members noted an amber priority recommendation to set rental/hire costs at the start of the financial year; officers advised these 'rack rates' had been implemented and undertook to provide more detail regarding how these compared to competitors' rates.

#### Internal Audit Recommendations Implementation Dates

Members noted the target dates (and revisions, where made) and implementation status for the live amber recommendations. It was reported further that trials regarding migration of disaster recovery systems to the cloud had been successful.

#### 2016/17 Internal Audit Plan

With regard to the status of the four reviews agreed for 2016/17, it was noted that two (i.e. Strategic Planning; Succession Planning) were at audit planning stage and two (Income Generation; Satellite Centres) were yet to be initiated.

#### Other Relevant Assurance Work

A schedule of corporate and key systems reviews in the 2015-16 internal audit plan was noted. It was noted that such reviews across the City's departments are on-going and provide assurance over a range of arrangements relevant to the Guildhall School. It was also noted that, on this occasion, there were no audit recommendations made directly in respect of the School.

**RESOLVED** – That the final delivery position for the 2015-16 Internal Audit Plan, including audit review outcomes since the last Internal Audit Update Report in January 2016, and details of the 2016-17 delivery position and corporate 2015-16 reviews, be noted.

8. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE AUDIT & RISK MANAGEMENT COMMITTEE**

There were no questions.

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

There were no urgent items.

10. **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:-

| <b>Item</b> | <b>Paragraph</b> |
|-------------|------------------|
| 11-15       | 3                |
| 16-17       | -                |

11. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 22 January 2016 were approved subject to two amendments.

12. **MATTERS ARISING NOT COVERED ELSEWHERE**

There were no items not covered elsewhere on the agenda.

13. **HEFCE ASSURANCE REVIEW**

The Committee considered the HEFCE Assurance Review.

14. **GUILDHALL SCHOOL OF MUSIC AND DRAMA RISK REGISTER**

The Committee considered a report of the Chief Operating and Financial Officer.

15. **FINANCE REVIEW**

The Committee received a report of the Chief Operating and Financial Officer.

16. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE AUDIT & RISK MANAGEMENT COMMITTEE**

There were no questions.

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

There was no other business.

**The meeting closed at 1.30 pm**

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Chairman

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

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

| Item | Date | Action                                                                                                         | Officer responsible | To be completed/ progressed to next stage | Progress Update                                 |
|------|------|----------------------------------------------------------------------------------------------------------------|---------------------|-------------------------------------------|-------------------------------------------------|
| 1.   |      | <u>Milton Court</u><br>Update to Board on service charges                                                      | City Surveyor       |                                           | Last update provided at May 2016 Board meeting. |
| 2.   |      | <u>Sundial Court</u><br>Update to Board on dilapidations report, lease renewal, alternative accommodation etc. | City Surveyor       |                                           | Last update provided at May 2016 Board meeting. |

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|                                                                                                                                                                                                                                                                                                                                                               |                        |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| <b>Committee(s):</b>                                                                                                                                                                                                                                                                                                                                          | <b>Date(s):</b>        |
| Board of Governors of the Guildhall<br>School of Music & Drama                                                                                                                                                                                                                                                                                                | 19 September 2016      |
| <b>Subject: Principal's General Report</b>                                                                                                                                                                                                                                                                                                                    |                        |
| <b>Report of: Principal</b>                                                                                                                                                                                                                                                                                                                                   | <b>Public</b>          |
| <b>Report Author: Barry Ife</b>                                                                                                                                                                                                                                                                                                                               | <b>For Information</b> |
| <p><b><u>Summary</u></b></p> <p>This report updates the Board on a number of current issues:</p> <ul style="list-style-type: none"> <li>• Awards and Prizes</li> <li>• Alumni and other successes</li> <li>• RMA Conference</li> <li>• Stella Currie legacy</li> </ul> <p><b>Recommendation:</b> That the Board receive the report and note its contents.</p> |                        |

## **Main report**

### **1 Awards and Prizes**

Jonathan Hyde (Vocal, Guildhall Artists Masters, Year 2, student of Robert Dean)

- Joint 2nd Prize in Patricia Routledge National English Song Competition  
(Prize: £1000)

Elgan Thomas (Opera Course, Advanced Certificate in Opera Studies, student of Sue McCulloch)

- Emerging Artist at Scottish Opera

Elisabeth Eder (Harp, Guildhall Artist Masters, student of Imogen Barford)

- Winner of the VIII Concorso Musicale Filadelfia, Italy  
(Prize: Unknown)

Oliver Wass (Harp, Guildhall Artist Masters, student of Imogen Barford)

- Chosen as St John Smith Square Young Artist for 16/17

Scott MacIsaac (BMus piano, student of Ronan O'Hora)

- Winner of the Sylvia Gelber Music Foundation Award in Canada  
(Prize: usually awards to support programmes of study)

- Included in the Canadian Broadcasting Company's list of '30 hot Canadian classical musicians under 30'

Sophia Dee (MMus piano, student of Joan Havill)

- Winner of the Musicians' Company 2016 Carnwath Piano Scholarship  
(Prize: unknown)

Daniel Evans (BMus piano, student of Joan Havill)

- Runner up in the 2016 Norah Sande Award  
(Prize: £1000)

Amarins Wierdsma, Edward Liddall, (Guildhall Artists Masters and Fellow (14/15), Amarins a student of David Takeno)

- 2<sup>nd</sup> Place in the Beethoven Piano Society Beethoven Chamber Music Competition
- Special mention for Jonel Manciu (student of David Takeno)

Andrea Eklund (Historical Performance, Guildhall Artists Masters)

- 3<sup>rd</sup> in the Vocal Espoo International Choral Composition Competition, Composition for Female Choir  
(Prize: 1000 euros)

Enlli Parri (Flute, BMus Year 2, student of Sarah Newbold)

- Winner of the Instrumental Solo competition for under-25's at the Urdd Eisteddfod 2016

Jack Sheen (Composition, Fellow for 16/17))

- Winner of Royal Philharmonic Society Prize  
(Prize: £1000 and commission for performance at Presteigne Festival 2017)

Donghoon Shin (Composition, Guildhall Artists Masters)

- Winner of Royal Philharmonic Society Prize  
(Prize: £3000 and will write for the Philharmonia's Music of Today and join the Philharmonia Orchestra's Young Composers Academy)

Benson Wilson (Vocal, Commencing Guildhall Artists Masters from 16/17)

- Winner of the Lexus Song Quest  
(Prize: immediate cash prize of \$20,000 net and a Study Scholarship of \$27,000, plus economy international travel up to the value of \$3,000)

## Gold Medalists

### **Music - Oliver Wass**

In May 2016 harpist Oliver Wass was announced as winner of this year's Gold Medal for music, the prize for outstanding soloists which this year was for instrumentalists. Oliver Wass is in his first year of a Masters degree at the Guildhall School, for which he was awarded a full scholarship to study with Imogen Barford. He graduated from the University of York with a First Class Honours degree, achieving the highest mark ever awarded for a final recital, and winning the Blake Music Prize.

### **Drama - Claudia Jolly**

The winner of the Acting Gold Medal is 25-year-old Claudia Jolly. During her time at the School, Claudia has featured in many of the School's drama productions, including as Myriam Horowitz in Mephisto, the title role in Lulu and most recently as Lily in the summer musical, On the Twentieth Century. Claudia also played Isabella in Go, make you ready, a new devised work by Patsy Rodenburg which formed part of the Shakespeare400 celebrations and toured to China under the British Council's Shakespeare Lives initiative. The production was filmed and is available for audiences to view across the world on the BBC's Shakespeare Lives website. Claudia was supported by the Josephine Hart Scholarship and the Margaret Corp Scholarship during her time at the School.

This autumn Claudia can be seen in BBC2's NW, an adaptation of a Zadie Smith novel by the same name, playing the character of Polly.

### **Technical Theatre – Victoria Shillingford**

The Technical Theatre Gold Medal goes to Victoria Shillingford. Victoria, who is 26 years old, gained a wealth of experience during her time at the School where she studied on the BA (Hons) Technical Theatre Arts programme as a Leverhulme Arts Scholar. Working across opera and drama, her roles include Deputy Stage Manager for On the Twentieth Century, and Opera Makers Summer 2015/16 (Guildhall School, Royal Opera House and tour to Budapest) and Stage Manager for Opera Scenes in Spring 2016, which toured to France. Victoria was also Costume Assistant and Dresser for A Midsummer Night's Dream, Burnt by the Sun and Grand Hotel before taking the role of Costume Supervisor for The Secret Rapture. During her time at the School, Victoria undertook a work placement at the Royal Opera House in Opera Stage Management and worked on Damiano Michieletto's award-winning production of Cavalleria rusticana/Pagliacci.

Victoria leaves the School this summer to work on an upcoming event for the City of London as part of the stage management team and will be Deputy Stage Manager on Cinderella at The Camberley Theatre, Surrey at the end of the year.

### **Junior Guildhall**

Sam Rudd-Jones (Composition, student of Paul Whitmarsh)

- Winner of the BBC Proms Inspire Young Composers' Competition (Upper Junior Category)

Lilly Vadeneaux (Composition, student of Paul Whitmarsh)

- Highly commended in the BBC Proms Inspire Young Composers' Competition (Upper Junior Category)

## **CYM**

Three students from the Hestercombe Centre for Young Musicians, Michael Qureshi, Yasmine Qureshi and Evie King were selected to perform their composition, *Fluto no uto*, alongside the BBC Philharmonic Orchestra as part of the BBC Ten Pieces Proms on 23 & 24 July.

## **2 Alumni successes**

### *Queen's Birthday Honours*

Paul Lewis, piano (CBE)

Alison Balsom, trumpet (OBE)

Lizzie Karani (Artist Diploma, Vocal training, student of Sue McCulloch)

- Park Lane Group Young Artist and a National Opera Studio Place in 2016/17

Sioned Gwen Davies (Graduated 2012, student of Sue McCulloch)

- Winner of the Welsh Singing Competition (Prize: £2000 and will represent Wales in BBC Cardiff Singer of the World Competition)

Mark Simpson (Composition, Graduated 2012)

- Winner of Southbank Sky Arts Award

Charles Haines (Technical Theatre, Graduated 1980)

- Winner of the Association of British Theatre Technicians Production of the Year

Benjamin Appl (Vocal Fellow 2015, BBC New Artist and ECHO Rising Star) has signed an exclusive recording contract with SONY Classical.

Ashley Riches has joined the BBC New Generation Artist scheme.

Jonathan Bloxham (Cello 2014) has been appointed Assistant Conductor at the City of Birmingham Symphony Orchestra.

Jules Buckley (Composition 2004) and the Metropole Orkest recorded the Snarky Puppy album *Sylva* which won the Grammy Award for Best Contemporary Instrumental Album earlier this year.

Ariadna Castellanos (Piano 2005) has been named "one of the top hot new Jazz talents to watch out for" by *Vanity Fair US* earlier this year. Her CD *Flamenco en Black & White* won a Latin Grammy Award nomination for Best Producer, for Javier Limon.

Gareth Davies (Flute 1994) has been elected Chairman of the London Symphony Orchestra (LSO), taking over from Lennox Mackenzie. Gareth, who became a Flute Professor at Guildhall last year, was appointed Principal Flute at the LSO in 2000. He joined the LSO board in 2009 and became Vice-Chairman in 2010.

Clare Hammond (Piano 2011) has won the 'Young Artist' category at the 2015 Royal Philharmonic Society Music Awards held in May this year.

Magrethe Lysholm (Horn 2014) has been appointed Tutti Horn at Aalborg Symphony Orchestra in Denmark.

Sarah Oliver (Cello 2011) has been appointed No. 4 cello in the BBC Scottish Symphony Orchestra.

Kendra Preston Leonard (Cello 1996) has won the Society for American Music's 2016 Sight and Sound subvention for her collaborative project with the Silent Film Sound and Music Archive and pianist Ethan Uslan, a 2016 American Music Research Center Fellowship and a 2016-2017 Harry Ransom Center Research Fellowship in the Humanities. The Silent Film Sound and Music Archive, which she established and directs, received a 2016 GRAMMY Foundation Preservation grant.

Palisander quartet: Hannah Fisher (Recorder 2015), Lydia Gosnell (Recorder 2014), Miriam Nerval (Recorder 2013) and Caoimhe de Paor (Recorder Fellow 2014) have been selected for the prestigious St John's Smith Square Young Artists' Scheme 2016-2017, as one of just six soloists/ensembles chosen. In addition to training and performance opportunities, they will also be awarded grants to commission a new piece and to develop marketing materials under the scheme.

Gavin Reid (Trumpet 1991), director of the BBC Scottish Symphony Orchestra, has been appointed chief executive of the Scottish Chamber Orchestra (SCO).

Fabian Schmidt (Trombone 2011) has been appointed to the Trombone section of the Brandenburg State Orchestra in Frankfurt.

Jenna Sherry (Violin Fellow 2012) has directed the fifth season of the Birdfoot Festival in New Orleans, which she founded.

Mark Simpson (Composition 2012): his oratorio *The Immortal* (libretto: Melanie Challenger) won the classical award at this year's South Bank Sky Arts Awards ceremony.

## DRAMA

Jocelyn Bundy (Stage Management 1983): in recognition of the many years of work she has done for them as a freelance Stage Manager over the years, the Royal Academy of Music has made Jocelyn an Honorary Associate (HonARAM). Jocelyn is the first stage manager ever to have been recognised in this way by the Royal Academy of Music.

Michaela Coel (Acting 2012) won a BAFTA award (Best Female Performance in a Comedy) and two Royal Television Society Awards (Breakthrough and Best Comedy Performance), was nominated for The Times Breakthrough Award and filmed the second series of *Chewing Gum*, the E4 programme that she both writes and stars in.

Freddie Fox (Acting 2010) took home the third prize in the prestigious Ian Charleson Awards this year, for his performance in *Romeo and Juliet* at the Crucible, Sheffield. Freddie has since played Romeo again, opposite his Guildhall classmate Lily James, starting at just 48-hours notice. He stepped in to the Kenneth Branagh Theatre Company production after injury waylaid both Richard Madden and his understudy.

Richard Goulding (Acting 2007) was nominated for a Tony Award (Best Actor in a Featured Role in a Play) for his performance in *King Charles III*, which transferred from the West End to Broadway.

## TECHNICAL THEATRE

At the Association of British Theatre Technicians (ABTT) this year, the following awards were presented by Louise Jeffreys, Chairman:

Charles Haines (Stage Management 1980) of Hall Stage won the ABTT Product of the Year Award.

Anna Matthews (SMTT 2005, Performance Venues Technician) was highly commended by the Stage Management Association for her work in the Stage Management team of *The Chairs*.

Elena Pitsiaeli (TTA Year 3) won the Stage Management Association - GDS Student Achievement Award.

Rory Beaton (TTA Year 3) won the Michael Northen Bursary, which was presented by Prema Mehta (SMTT 2004).

Steve Huttly (Head of Theatre Technology) won the ABTT Theatre Technician of the Year – presented by Mark Jonathan (Honorary Fellow of Guildhall School).

## **BBC Proms**

The following alumni and staff featured in this year's season:

- 16 July: **Bryn Terfel**, title role of Boris Godunov in a performance by Royal Opera  
17 July: **Roderick Williams**, soloist in a programme of choral works  
18 July (lunchtime): **Paul Lewis**, Mozart's *Piano Concerto No 12*  
23 and 24 July: **Matilda Lloyd** from Junior Guildhall, Haydn *Trumpet Concerto* in the two Ten Pieces concerts  
24 July: **Anna Stéphany**, *Beethoven 9*  
25 July: **Brian O'Kane**, mass cello concert  
28 July: **Robert Levin** (visiting prof), solo pianist in Beethoven *Piano Concerto No 4*  
1 Aug (lunchtime): **Alistair McGowan**, a concert of Erik Satie music  
6 Aug: **James Platt**, soloist in a choral concert in The Chapel at the Old Royal Naval College  
8 Aug: **Simon Russell Beale**, narrator  
9 Aug: **Mark Simpson's** *Israel* (London premiere)  
15 Aug: **Francisco Coll's** *Four Iberian Miniatures* (London premiere) (Thomas Ades also had a piece in same concert)  
16 Aug: **Alice Coote**, Mahler's *Das Lied von der Erde*  
22 Aug: **Katherine Broderick**, *A Midsummer Night's Dream*  
22 Aug: **Jules Buckley** conducted the Metropole Orkest in a Prom celebrating Quincy Jones  
30 Aug: **Jules Buckley** conducted players from the CBSO in a concert of Kamasi Washington tracks with his band  
3 Sept: **Julian Anderson's** *Incantesimi* (UK premiere)  
4 Sept: **Susana Gaspar**, Rossini's *Semiramide*  
10 Sept: Last Night of the Proms: **Francesca Chiejina, Lauren Fagan, Alison Rose, Marta Fontanals-Simmons, Joshua Owen Mills** selected to sing in Vaughan Williams's *Serenade to Music*.

## **3 RMA Conference**

The Royal Musical Association held its 52<sup>nd</sup> annual conference at the Guildhall School on 3-5 September. The conference had not been held at Guildhall since 1979. There was a record attendance of some 250 delegates from around the world. Some 20 Guildhall staff took part, read research papers or performed in lecture recitals.

The organisation and venue attracted widespread favourable comment and the technical support was outstanding. All concerned are to be congratulated on histoing and organising this excellent event.

#### **4 Stella Currie legacy**

The Board will be pleased and touched to know that the School has received the final settlement of the legacy left by former Board member, Stella Currie. This takes the total of her legacy gift to the School to £169,710.22.

Ms Currie expressed the wish that her gift be used ‘to provide bursaries for able pupils whose means are such that they are unable to afford the school fees’.

We are extremely grateful to Stella for her generosity and cherish her memory.

Contact:

Professor Barry Ife CBE

Principal, Guildhall School of Music & Drama

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|                                                                           |                     |
|---------------------------------------------------------------------------|---------------------|
| <b>Committee(s)</b>                                                       | <b>Dated:</b>       |
| Board of Governors of the Guildhall School of Music & Drama               | 19 September 2016   |
| <b>Subject:</b><br>Safeguarding Policy                                    | <b>Public</b>       |
| <b>Report of:</b><br>Safeguarding Lead, Guildhall School of Music & Drama | <b>For Decision</b> |
| <b>Report Author:</b><br>Alison Mears                                     |                     |

## Summary

The Safeguarding Policy has been updated, the main changes being as follows:

- The opening page has been amended to include the Prevent duty.
- A new Safeguarding and Prevent Organisational and Reporting Chart has been included on Page 2.
- The policy now includes revised information on Disclosure Barring Service (DBS) checks for staff residing abroad.
- Forms of abuse have been updated to reflect current understanding including online issues.
- The quick reference guide and key contact details have been updated.
- A section on arrangements for external hire of premises has been included in section 6.8
- Further information on the Prevent duty has been included in sections 4,3, 7.5 and 8.2

## Recommendation(s)

Members are asked to approve the revised Safeguarding Policy.

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**Safeguarding Policy**

What to do if you are concerned about a child/ adult at risk

**Is the person in immediate danger?**  
Contact Police Public Protection Unit 0207 601 2941 (or in an emergency 999)

If you are approached by a child or vulnerable adult, with a disclosure that s/he is being, or has been harmed or abused



Stay calm and keep an open mind. Don't promise to keep the information secret. Make it clear that you have a duty to refer the matter on.

Record the information you are provided with and report as quickly as possible to the Safeguarding Lead (within 24hrs) who will decide what further action will need to be taken.

This information is likely to be passed to an external agency and should include a record of the time, date and persons present.

Don't question the individual, except to clarify what they are saying.

If you are concerned that a child or vulnerable adult is, or may be subject to, abuse or harm



Make a written, dated note of observations.

Inform the Safeguarding Lead as soon as possible, who will investigate and make a referral to external agencies if appropriate.

If you have a concern about the behaviour of member of staff



If the behaviour of a member of staff or other person is threatening, or potentially threatening the well-being of a child, or vulnerable adult you must report your concerns immediately to the Safeguarding Lead.

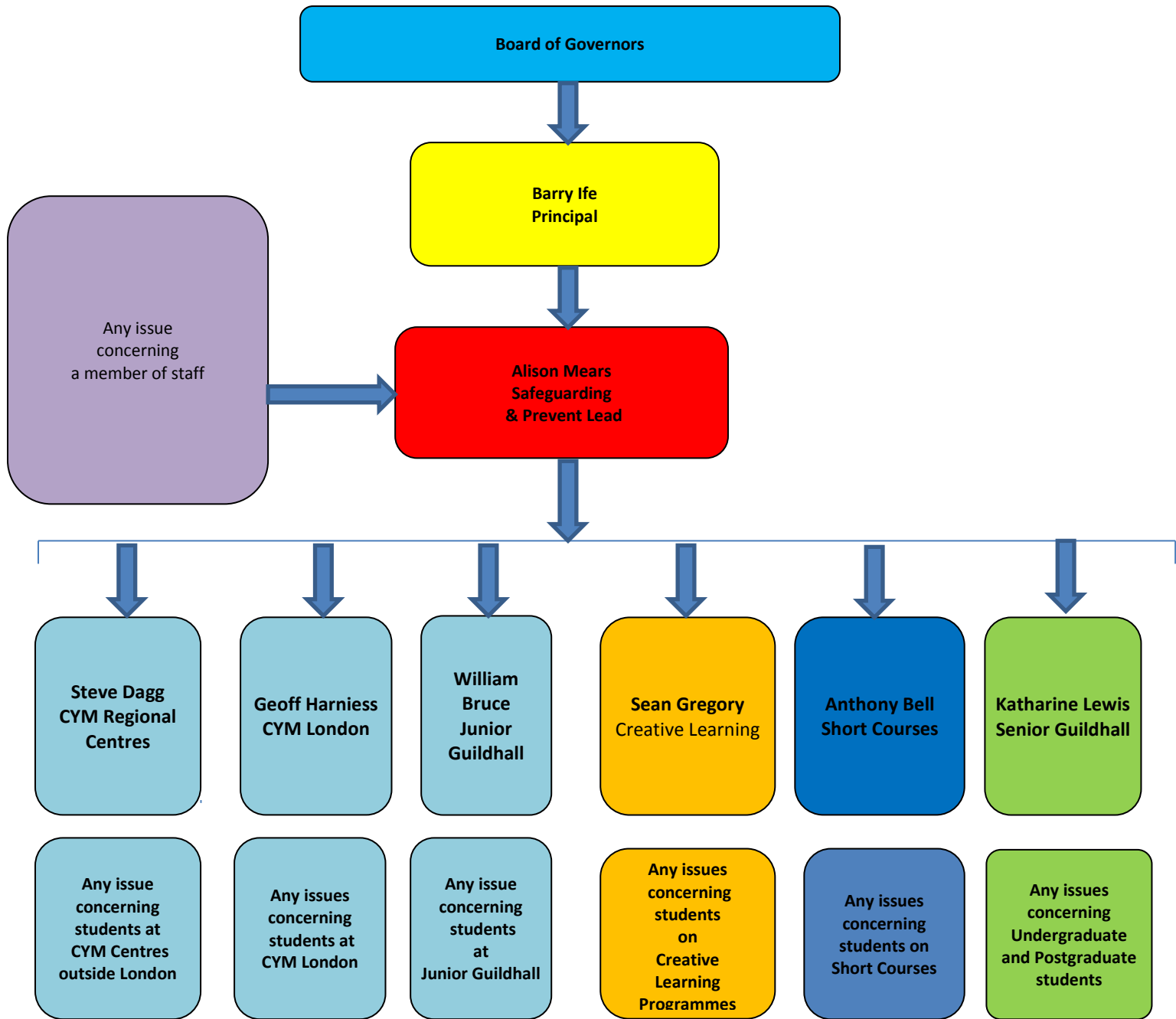
Any allegations concerning a member of staff will be referred to the LADO who will decide on any further action.

If you have a concern about radicalisation please contact the Safeguarding Lead.

If you have urgent concerns about the safety of a child or vulnerable adult and are unable to contact the departmental lead or Safeguarding Lead, do not hesitate to contact Children's Services, Adult Services or the police. These external agencies will be in a position to determine an appropriate course of action. Please inform the Safeguarding Lead of any referrals.

|                             |               |
|-----------------------------|---------------|
| City Children's Services    | 0207 332 3621 |
| City Adult Services         | 0207 332 1224 |
| City LADO                   | 020 7332 1215 |
| City Police Protection Unit | 0207 601 2941 |
| NSPCC                       | 0808 800 5000 |
| Prevent Engagement Team     | 0207 601 2420 |

# Safeguarding and Prevent Organisational and Reporting Chart



**Important External Contact Details**

City Children's Team 020 7332 3621  
 Out of Hours 020 8356 2346  
 City Adult Services 020 7332 1224  
 Out of Hours 020 8356 2579  
 Prevent -0207 601 2420  
 prevent@cityoflondon.gov.uk  
 City Police Protection Unit 020 7601 2941

## Services

### 1. Policy context

1.1. The Guildhall School of Music & Drama (Guildhall School) is one of the world's leading conservatoires and drama schools, offering musicians, actors, stage managers and theatre technicians an inspiring environment in which to develop as artists and professionals.

1.2. In addition to its role as a higher education institution, the School is a leading provider of specialist music training for under 18s with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians. The School deals with children and young people in a number of contexts:

- Junior Guildhall
- Centre for Young Musicians (including regional centres)
- Creative Learning
- Enterprise (including Summer Schools)
- Occasionally there are also young people under the age of 18 enrolled in higher education courses

1.3. This policy provides the safeguarding framework for all aspects of the Guildhall School's contact with children and adults at risk. Its primary purpose is to provide a safe creative learning environment for all, but particularly for children and adults at risk. It also aims to protect staff (and students working in professional contexts) by ensuring that they are:

- fully aware of correct practice in relation to safeguarding matters
- not placed and do not place themselves in vulnerable situations which might result in misunderstandings or allegations of abuse.

1.4. This policy applies to:

- All staff, casual staff and volunteers who come into contact with children or adults at risk or work on events with children or adults at risk at the Guildhall School, Barbican Centre, Centre for Young Musicians, London Schools Symphony Orchestra, or lessons and events provided by Guildhall School, Barbican Centre, Centre for Young Musicians, London Schools Symphony Orchestra
- All contractors as above, including support staff such as cleaners and caterers and builders
- Visitors to the School
- Freelance artists, workshop leaders and service providers as above
- Senior School students on work placements as part of an approved programme of study, as above
- Members of the Board of Governors

1.5. This policy has had regard to:

- The City of London Safeguarding Policy 2014

- Keeping Children Safe in Education Statutory guidance for schools and colleges July 2015
- The Prevent duty July 2015

Relevant legislation, including the Children Act 1989 and 2004, `Safeguarding Vulnerable Groups Act 2006, Relevant government guidance including Safeguarding Children: Guidance for Higher Education Institutions, “What to do if You are Worried a Child is Being Abused” 2003, Guidance for Safe Working Practice for the Protection of Children and Staff in Education Settings 2005 Department of Health’s guidance, “No Secrets” 2000 “Safeguarding Children and Safer Recruitment in Education” January 2007, Guidance for Safer Working Practice for Adults who Work with Children and Young People in Education Settings" March 2009, “Working Together to Safeguard Children” March 2015, “Dealing with Allegations of Abuse Against Teachers and Other Staff” August 2011, and “Use of reasonable force in schools” September 2012, Statement of Government Policy on Adult Safeguarding (2013) Guidance for Safe Working Practice for the Protection of Children and Staff in Education Settings

Other relevant standards and guidance including: City and Hackney Child Protection Guidelines 2008, London Child Protection Procedures, 4th edition, 2010, City & Hackney Protecting adults at risk: London multi-agency policy and procedures to safeguard adults from abuse, 2011 The Data Protection Act 1998

- 1.6. This policy has been prepared in consultation with the City of London’s Children & Community Services Departments.
- 1.7. The Guildhall School’s safeguarding policy is displayed on the School’s website and is accessible on the footer of each page. It is also distributed to all students, parents and staff and is available on request.

## **2. Statement of Policy**

- 2.1. The Guildhall School recognises that children, young people over the age of 18, and adults at risk, of all races, religions and cultures, with or without disabilities, from any model of family life have an equal right to protection from abuse.
- 2.2. We recognise that it is the collective responsibility of the Board of Governors, all teaching and support staff, and students working in professional contexts, to provide a safe environment, protect children at risk from any form of abuse and to be aware of signs of abuse or neglect in children or adults at risk and report any incident to the Lead Safeguarding Contact.

## **3. Defining children and Adults at Risk**

- 3.1. This policy defines anyone under the age of 18 as a child.
- 3.2. This policy defines an adult at risk as any adult who has a greater than normal risk of abuse owing to old age, infirmity, disability, sensory impairment, or mental health. This vulnerability may be temporary.

## 4. Defining matters of safeguarding concern

### Definitions of abuse and neglect

4.1 **Child abuse** is ill-treatment or neglect which causes injury, suffering or “significant” harm. **An abused child** can be a boy or girl under the age of 18 who has suffered from physical injury, physical neglect, failure to thrive, emotional or sexual abuse, which the person who has had custody, charge or care of the child either caused or knowingly failed to prevent. Having custody, charge or care includes any person, in whatever setting who, at the time, is responsible for that child. Child abuse can also occur at the hands of another child.

4.2 **Adult at risk abuse** is ill-treatment or neglect which causes injury, suffering or “significant” harm; as well as a violation of a person’s human rights it can also be a violation of a person’s civil rights. Adults at Risk can be abused in the same way as a child, but as an adult could additionally suffer from theft, fraud, the misuse of their property, finances and benefits, including coercion in relation to wills and other forms of inheritance, or they could be electorally disenfranchised.

4.3 **The Prevent duty** is a Government strategy with the overarching aim to stop people becoming involved in, or supporting, terrorism in all its forms. It works at the pre-criminal stage by using early intervention to encourage individuals and communities to challenge extremist and terrorist ideology and behaviour.

Further information and definitions of abuse can be found in Appendix 3

## 5. Lead Safeguarding Contacts

5.1. The Safeguarding Lead is

**Alison Mears, Interim Head of Junior Guildhall and Safeguarding Lead.**

Alison.Mears@gsm.d.ac.uk

020 7382 7160

Out of hours please contact the Front desk on 020 7382 7194

5.2. In the event that the Safeguarding Lead is unavailable, the following staff have been appointed as departmental child protection leads, and will act as Secondary Lead Safeguarding Contacts:

**Head of Strings, Junior Guildhall – William Bruce**

William.Bruce@gsm.d.ac.uk

020 7382 7160

**Director of Creative Learning – Sean Gregory**

Sean.Gregory@barbican.org.uk

020 7628 7381

**Director of Centre for Young Musicians (including regional centres) – Stephen Dagg**

Stephen@cym.org.uk

020 7928 3844

**Head of CYM Saturday Centre – Geoff Harniess**

Geoff@cym.org.uk

020 7928 3844

**Head of Registry Services (for Senior School) – Katharine Lewis**

Katharine.lewis@gsmd.ac.uk

020 7382 7143

**Short courses – Anthony Bell**

Anthony Bell@gsmd.ac.uk

020 7382 7191

- 5.3. In cases of allegations against staff that are in a professional capacity, support staff or contractors, the Safeguarding Lead will consult the Local Authority Designated Officer (LADO) for the Local Authority in which the alleged abuse occurred, and the City LADO. Where a disclosure is made in respect of a family member or another individual outside the School, the Safeguarding Lead will inform the Police and/or Local Children's Services. In all cases the Safeguarding Lead will also inform the Principal.
- 5.4. The Safeguarding Lead will work in partnership with all relevant agencies for the benefit of the child or Adult at Risk. Consideration will be given to issues of confidentiality, consent and recording in accordance with the City and Hackney Child Protection Guidelines 2008 and section 3.3 of the London Child Protection Procedures, 4<sup>th</sup> edition, 2010.
- 5.5. The Safeguarding Lead will:
- Ensure that they and the Secondary Safeguarding Leads, receive training on safeguarding every two years to ensure that their knowledge and skills are up to date.



- Ensure that all staff who have regular access to children and/or adults at risk undertake appropriate training to equip them with the knowledge to undertake their safeguarding responsibilities, and that refresher training is undertaken at least every three years.
- Report safeguarding concerns to the Local Authority Designated Officer for the City and Local Authority in which the incident took place.
- Ensure that appropriate records are kept about safeguarding, and that these are separately and confidentially stored.
- Submit an annual safeguarding report to the Board of Governors highlighting any safeguarding issues and mitigation that has occurred throughout the year.
- Sit on the City of London Subcommittee for the City and Hackney Safeguarding Children Board known as the City Executive Board and the City Safeguarding Education Forum

## 6. Implementing the policy to create a safe and protective environment

### 6.1. Code of conduct

All members of staff<sup>1</sup> and students working in professional contexts<sup>2</sup> have a commitment to follow the guidelines and procedures outlined in this document, and specifically the safeguarding code of conduct included at appendix 4. All staff will be issued with this policy and asked to sign a form declaring that they understand their obligations in respect of safeguarding.

### 6.2. Recruitment of staff

The Guildhall School will implement appropriate recruitment procedures for personnel working on activities with children and/or adults at risk, having substantial access to children and/or adults at risk, access to children's personal information or images, or who through the course of their work are liable to find themselves in a position of trust. These procedures will include:

- Identity and Disclosure and Barring Service checks carried out by HR on offer of a post
- Two reference checks which confirm their suitability to work with children
- Ensuring all staff regularly in contact with children and/or who have access to their registration records will have completed Disclosure and Barring Service checks (DBS checks, formerly CRBs);
- Staff residing overseas also have checks in their home country in addition to DBS
- All contracts to include guidelines on safeguarding children and adults at risk.

6.3. All Staff who regularly come into contact with children and/or adults at risk, including contracted support staff such as cleaners and caterers, will be required to have an appropriate DBS check on appointment and then every three years following. These checks will also be carried out on existing Staff with a break in service of more than three months or where Staff have, since their initial appointment to a position not requiring a DBS check, moved to work that involves significantly greater responsibility for children. DBS checks for Governors are the responsibility

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<sup>1</sup> "Staff" Includes temporary, support staff and volunteers

<sup>2</sup> Students on work placements as an approved part of their programme of study.

of the City of London Corporation and will be undertaken in accordance with procedures adopted by the City of London.

#### 6.4. The admission of students under 18 years of age to the senior School

The senior School is an adult environment and the School has a specific duty of care towards any student admitted to a degree programme who is under the age of 18 at the time of enrolment; special arrangements will be put in place in line with the “Policy in relation to the admission and support for students entering the School under the age of 18”.

#### 6.5. Students working in professional contexts

The Guildhall School will ensure that all senior School students who will work unsupervised with children or adults at risk as part of their programme of studies will complete a disclosure application form and undergo a Disclosure and Barring Service Disclosure (see also the School’s “Admission of Students and Criminal Conviction Policy”). The cost of the DBS disclosure for students will be paid for by the School, through the Registry Department.

The School will ensure that all students have the opportunity to achieve the award for which they have registered, regardless of the outcome of the DBS disclosure, by making alternative study pathways available.

Before a student is sent to a work placement where there are children or adults at risk they will be provided with a briefing by their course tutor(s) and a copy of this policy.

#### 6.6. Induction and training for staff

6.6.1. It is essential that all staff who have access to children and adults at risk understand their safeguarding responsibilities and what to do in the event a disclosure is made to them, or they have reason to suspect that abuse is taking place.

6.6.2. All staff will receive training on safeguarding for children as part of their induction. Staff will subsequently receive training and updates on safeguarding at least every three years. Owing to the nature of the School’s staffing body, e-learning has been identified as the best tool for ensuring that staff, (some of who may only be onsite on Saturdays or during the holidays), have access to training.

6.6.3. All members of staff will receive a copy of the safeguarding policy and will be asked to sign a form to confirm they have seen the policy and understand the processes for Safeguarding and what is expected of them.

6.6.4. Training will cover matters such as:

- How to respond to disclosures of abuse
- Signs and indicators
- Making and keeping reports
- Confidentiality
- Supporting children and adults at risk and supporting staff

## 6.7. Risk assessments of School activities not on School premises (children)

6.7.1. If a missed lesson is to be made up it should ideally take place on School premises. If the lesson has to take place in a teacher's or students house the parent/carer must sit in. Parents will be asked to sign a document acknowledging this. Staff must follow the guidance contained within the code of conduct.

6.7.2. Risk assessments must be carried out in advance of utilising non-School premises for lessons or activities in line with the Hire of Outside premises policy and risk assessment process.

6.7.3. All travel within the UK and Overseas will be organised in accordance with the relevant travel policy and guidance document and the relevant risk assessment pro forma completed. Travel authorisation must be sought in advance from the Head of Department.

## 6.8. Arrangements for external hire of School premises:

6.8.1 The hirer has responsibility to promote and safeguard the welfare of children and vulnerable people and take all reasonable steps to prevent harm or abuse taking place.

6.8.2 The Guildhall School/Barbican Centre insists that all hirers fully adhere to principles of the Guildhall School Safeguarding Policy. The Guildhall School/Barbican Centre expects external organisations using its facilities to have their own safeguarding arrangements in place that support and reflect this policy

All hirers fully must ensure that:

- They have appropriate policies and procedures for safeguarding
- Staff have received appropriate training in safeguarding and child protection
- The hiring organisation is compliant with its legal duties to undertake safer recruitment vetting checks on their staff, including those staff who will be responsible for the children

6.8.3 The Prevent duty requires the Guildhall School/Barbican Centre to have due regard for the need to prevent people from being drawn into terrorism. In accordance with this legislation, the Guildhall School/Barbican Centre does not host events or speakers supportive of, or conducive to the promotion of terrorism, extremism or radicalisation, or anything of a similar nature.

6.8.4 In order to manage the risk and prevent any extremist activity being undertaken any controversial activity will be subject to a risk assessment being undertaken prior to the booking being confirmed. The event shall only proceed when the Guildhall School/Barbican Centre is satisfied with all arrangements relating to the security and safety of people, property or premises. The Guildhall School/Barbican Centre reserves the right to cancel, prohibit or delay any venue hire booking which is deemed to be too high a risk.

## 6.9. Reporting and recording incidents

- 6.9.1. The overall lead for safeguarding at the Guildhall School is Alison Mears. Additionally each part of the Guildhall School has identified a departmental lead, and these will act as safeguarding leads in the absence of Alison Mears
- 6.9.2. Each departmental lead will brief their departments on child protection and/or adult at risk matters and HR will ensure that all relevant personnel have completed DBS checks.
- 6.9.3. Any incidents should be referred to and managed by the Safeguarding Lead on the day the incident occurs. The Safeguarding Lead will then inform the Principal and the Local Authority Designated Officer for the City and Local Authority in which the incident took place if appropriate.
- 6.9.4. Any incidents will be recorded, and the records confidentially and securely stored in accordance with the Data Protection Act 1998 and kept separate from other student records.
- 6.9.5. All referrals and all recording will be in accordance with Local Safeguarding Child Board (or Local Safeguarding Adults Board) procedures and liaison with appropriate welfare agencies will follow on disclosure or suspicion to abuse in accordance with these procedures.
- 6.9.6. If, at any point, there is a risk of immediate serious harm to a child a referral should be made to children's social care immediately. **Anybody can make a referral.**

#### 6.10. Contractors and visitors

- 6.10.1. The staff of any contractor regularly on site and with opportunity for contact with children will be subject to DBS checks. Contractors must be appropriately supervised while on site. The supervision of contractors is the responsibility of the department employing them.
- 6.10.2. Contractors who visit the site irregularly and may come into contact with children will provide written assurance of their staff having had DBS checks within the past three years. It is recognised that arrangements with contractors will require on-going monitoring as to the eligibility of the contractor or their employees to work with children.
- 6.10.3. It is recognised that it is not possible to subject visitors to DBS checks, and therefore all visitors must be appropriately supervised by Guildhall School staff at all times. Visitors must not be left alone with children.

#### 6.11. Leadership and Governance

- 6.11.1. The Guildhall School adheres to the principles of the Children Act 1989 and the Department of Health's guidance, "No Secrets" 2000 and works in partnership with all agencies involved with child protection. The Safeguarding Lead will be a member of the City Safeguarding Executive Committee and Education Sub Group. The Safeguarding Lead is responsible for liaising with the other safeguarding contacts within the School and the relevant Local Authority Designated Officer and relevant welfare agencies as appropriate in relation to: policy and practice, on-going training, record keeping and annual reporting to the Board.
- 6.11.2. The Board of Governors of the Guildhall School has overall responsibility for ensuring that there are sufficient measures in place to safeguard children and Adults at Risk. The Board of Governors will undertake an annual review of its safeguarding policy and appoint a Lead Governor to champion safeguarding. All governors will receive a copy of this policy and training on safeguarding.

- 6.11.3. A suitably qualified Lead Governor will be nominated with overall responsibility for child and adult at risk safeguarding matters. There are currently two nominated safeguarding governors.
- 6.11.4. An annual report will be submitted to the Board of Governors on safeguarding. This report will provide the Board with monitoring information to enable the Board to consider whether the School's child and adult at risk protection duties are effectively discharged. This will include information in respect of staff training and anonymous case details.
- 6.11.5. Governors do not necessarily need to have DBS clearance by virtue of their appointment to the Board of Governors. However, it has been decided that in the City members of boards of all educational establishments will undergo DBS checks.

## **7. Procedures to be followed by all staff in matters of child and adult at risk protection**

- 7.1. Should an incident occur whereby a member of staff or a student suspects a child or adult at risk has been abused within or outside the School, the staff member or student must report as soon as possible to one of the Safeguarding Lead Contacts on the same day as a disclosure is made. This will be followed as soon as possible by a meeting or discussion with the Safeguarding Lead to decide on an immediate course of action.
- 7.2. In cases of allegations against staff that are in a professional capacity, support staff or contractors, the Safeguarding Lead will consult the Local Authority Designated Officer (LADO) for the Local Authority in which the alleged abuse occurred, and the City LADO. Where a disclosure is made in respect of a family member or another individual outside the School, the Safeguarding Lead will inform the Police and/or Local Children's Services or Adults Social Care Team. In all cases the Safeguarding Lead will also inform the Principal. Consideration will be given to issues of confidentiality, consent and recording in accordance with City & Hackney Child Protection Guidelines 2008 and section 3.3 of London Child Protection Procedures, 4<sup>th</sup> edition, 2010 or City & Hackney Protecting adults at risk: London multi-agency policy and procedures to safeguard adults from abuse, 2011
- 7.3. Following consultation with LADO, Children's Service, Adults Social Care Team or Police the following procedures may then be instigated:
- Consultation with other members of staff to ascertain whether they have concerns;
  - Consultation with the child's/ adult's Local Authority;
  - Consultation with the child's day school where applicable;
  - Notification of parents/carer to both share/clarify information where applicable;
  - Offering of support to the child/adult;
  - Initiation of an observation brief with other members of staff involved;
  - Taking of brief and factual notes. The actual words of the child and parents (or adult at risk) should be noted.
- 7.4. What to do if a child or adult at risk makes a disclosure to you alleging they have suffered abuse:

Listening to the child or adult at risk

Whenever a child or adult at risk reports that they are suffering or have suffered significant harm through abuse or neglect, or have caused or are causing physical or sexual harm to others, the initial response from all professionals should be limited to listening carefully to what the child or adult at risk says in order to:

- Clarify the concerns;
- Offer reassurance about how the child/adult at risk will be kept safe;
- Explain what action will be taken.

The child/adult at risk must not be pressed for information, led or cross-examined or given false assurances of absolute confidentiality.

If the child/adult at risk can understand the significance and consequences of making a referral to the Local Authority children's social care/Adults Social Care Team, they should be asked their view. However, it should be explained to the child that whilst their view will be taken into account, the professional has a responsibility to take whatever action is required to ensure the child's safety and the safety of other children.

#### Disclosures made about others

Where a disclosure is made about another child/adult at risk by an adult or a child/adult at risk, the same principles of listening to the person making the disclosure and carefully recording the concerns must be followed.

#### Parental /Carer Consultation

Where practicable, concerns should be discussed with the parent or carer and agreement sought for a referral to Local Authority children's social care, unless seeking agreement is likely to place the child at risk of significant harm through delay or the parent's actions or reactions.

#### Reporting, Recording and Confidentiality

Having received a disclosure from a child/adult at risk, staff must make a written record and pass this to the Safeguarding Lead or departmental safeguarding lead, without delay. A record keeping template is included at appendix 6 .

Members of staff must report immediately to the Safeguarding Lead or departmental safeguarding lead if they have a suspicion regarding another colleague. It is very important that anyone concerned, who suspects abuse or to whom it has been disclosed, maintains confidentiality at all times. Other members of staff will be informed on a need-to-know basis.

Notes must be recorded on all concerns relating to child or adult at risk protection and these notes will be contained in a separate file, kept by the Lead Safeguarding Contact.

### 7.5.1 Procedures for concerns around the Prevent duty.:

All concerns about a student, member of staff possibly being radicalised should be reported to the Safeguarding Lead or the secondary safeguarding Lead and this will be dealt with in the same way as other Safeguarding concerns referring to specialist agencies where appropriate.

7.5.2 The Channel Process is a key part of the Government's Prevent strategy. It identifies vulnerable individuals most at risk of radicalisation with the aim of protecting them from being drawn into terrorism by referring them, via the local authority or police for intervention. A multi-agency panel will work with the person referred to develop a support plan that will aim to prevent them being groomed and radicalised. The Safeguarding Lead will discuss with the Principal, Head of HR and Safeguarding governors before any referrals are made to the Channel Programme.

## 8 Awareness

8.1 Everyone who comes into contact with children and their families has a role to play in safeguarding children. It is the responsibility of each member of staff to raise his/her awareness on matters relating to safeguarding. It is recognised that this is a highly sensitive and difficult area of work which few teachers will have experienced previously. Staff should maintain an attitude of "it could happen here".

8.2 From 18 September 2015 all schools and colleges have a duty under section 26 of the Counter – Terrorism and Security Act 2015 to have due regard to the need to prevent people from being drawn into terrorism. This duty is known as the Prevent duty and applies to students, staff and visitors. Any concern should be reported to the Safeguarding Lead in the first instance. Further information can be found in Appendix 3.

8.3 Section 5B of the Female Genital Mutilation Act 2003 (as inserted by section 74 of the Serious Crime Act 2015) will place a statutory duty on teachers, social workers and healthcare professionals from October 2015 to report to the police where they discover FGM has been carried out on a girl under 18. Any concern should be reported to the Safeguarding Lead in the first instance. Further information can be found in Appendix 3.

This Safeguarding Policy was submitted to the Board of Governors of the Guildhall School of Music & Drama for approval on 19 September 2016.

Date of next revision August 2017

## **Appendix 1 – key contact details**

### **Safeguarding Lead– Alison Mears**

Alison.Mears@gsmd.ac.uk

020 7382 7160

### **Head of Strings, Junior Guildhall – William Bruce**

William.bruce@gsmd.ac.uk

020 7382 2375 or 020 7382 7160

### **Director of Creative Learning – Sean Gregory**



Sean.Gregory@barbican.org.uk

020 7628 7381

**Director of Centre for Young Musicians including regional centres – Stephen Dagg**

Stephen@cym.org.uk

0207 928 3844

**Head of CYM Saturday Centre - Geoff Harniess**

Geoff@cym.org.uk

020 7928 3844

**Head of Registry Services (Senior School) – Katharine Lewis**

Katharine.Lewis@gsmd.ac.uk

020 7382 7143

**Enterprise (including Summer Schools and short courses) – Anthony Bell**

Anthony.Bell@gsmd.ac.uk

020 7382 7191

**City of London Local Authority Designated Officer – Pat Dixon**

Pat.Dixon@cityoflondon.gov.uk

020 7332 1215

**City Children’s Social Care Team**

020 7332 3621

|                                        |                                   |
|----------------------------------------|-----------------------------------|
| Out of hours Children’s Social<br>Care | 0208 356 2346 or<br>0208 356 2710 |
|----------------------------------------|-----------------------------------|

|                                                 |               |
|-------------------------------------------------|---------------|
| <b>City Social Care Team Adult<br/>Services</b> | 0207 332 1224 |
|-------------------------------------------------|---------------|

|                                |               |
|--------------------------------|---------------|
| Out of hours Adult Social Care | 020 8356 2579 |
|--------------------------------|---------------|

|                               |                                           |
|-------------------------------|-------------------------------------------|
| Police Public Protection Unit | 0207 601 2941<br>(or in an emergency 999) |
|-------------------------------|-------------------------------------------|

|                                                |                                                         |
|------------------------------------------------|---------------------------------------------------------|
| City “Prevent” Contact                         | prevent@cityoflondon.gov.uk                             |
| Prevent Engagement Team                        | 0207 601 2420                                           |
| Department for Education<br>Extremism helpline | 020 7340 7264<br>Counter.extremism@education.gsi.gov.uk |
| NSPCC                                          | 0808 800 5000                                           |
| NSPCC FGM helpline                             | 0800 028 3550                                           |

## **Appendix 2 - The management of allegations against staff**

In the first instance, the Safeguarding Lead should be contacted with reports of inappropriate behaviour or abuse (whether physical, sexual, emotional abuse and neglect). These include concerns relating to inappropriate relationships between members of staff and children for example:

- Having a sexual relationship with a child under 18 if in a position of trust in respect of that child, even if the child is 16 years or older and the relationship is otherwise consensual;
- Initiating a sexual relationship with a student who is vulnerable (e.g through disability) even if the relationship is otherwise consensual;
- ‘Grooming’ i.e. meeting a child under the age of 16 with intent to commit a relevant offence;
- Other ‘grooming’ behaviour giving rise to concerns of a broader child protection nature (e.g. inappropriate text–e-mail messages or images, gifts, socialising etc...);
- Possession of indecent photographs / pseudo–photographs of children.

The Safeguarding Lead(or Secondary Lead Safeguarding Contact) will contact LADO immediately an allegation is made and inform the Principal and Lead Governor. If an allegation is made against the Principal, then the Lead Governor is to be informed immediately.

It is important that appropriate support is offered to staff against whom an allegation is made. The staff member concerned will be advised to consult their union or professional body to ensure they are offered support.

General considerations relating to allegations and concerns of abuse

The person to whom an allegation or concern is first reported should treat the matter seriously and keep an open mind. They should not:

- Investigate or ask leading questions, but only seek clarification of the allegation/concern;
- Make assumptions or offer alternative explanations;
- Promise confidentiality, but give assurance that the information will only be shared on a ‘need to know’ basis.

S/he should:

- Make a written record of the information (where possible in the child/the person making the allegations’ own words), including the time, date and place of the incident/s, persons present and what was said/done;
- Sign and date the written record;
- Immediately report the matter to the Safeguarding Lead or in his/her absence the secondary safeguarding lead.

- When informed of a concern or allegation, the Safeguarding Lead should not investigate the matter or interview the member of staff, child concerned or potential witnesses; they should:
  - Obtain written details of the concern / allegation, signed and dated by the person receiving (not the child / adult making) the allegation;
  - Approve and date the written details;
  - Record any information about times, dates and location of incident/s and names of any potential witnesses;
  - Record discussions about the child and/or member of staff, any decisions made, and the reasons for those decisions.

Advice will be sought from the LADO within one working day and additional advice if needed from the police and/or LA children's social care about how much information should be disclosed to the accused person. Referral should not be delayed in order to gather information.

Failure to report an allegation or concern in accordance with procedures is serious and a potential disciplinary matter.

The LADO will advise on whether or not informing the parents of the child/ren involved will impede the disciplinary or investigative processes. Acting on this advice, if it is agreed that the information can be fully or partially shared, parent/s /carer/s will be contacted. In some cases, however, the parent/s/carer/s may need to be told straight away (e.g. if a child is injured and requires medical treatment).

Subject to restrictions on the information that can be shared, the accused person will be informed as soon as possible about the nature of the allegation, how enquiries will be conducted and the possible outcomes (e.g. disciplinary action, dismissal or referral to a barring list or regulatory body). The accused member of staff should:

- Be treated fairly and honestly and helped to understand the concerns expressed and processes involved;
- Be kept informed of the progress and outcome of any investigation and the implications for them;
- Be informed about any disciplinary or related process;
- Given the opportunity to be accompanied at meetings by a work place colleague or a recognised trade union representative
- If suspended, be kept up to date about events in the workplace.

Every effort should be made to maintain confidentiality and guard against publicity while an allegation is being investigated and considered. Apart from keeping the child, parents/carers and accused person (where this would not place the child at further risk) up to date with progress of the case, information should be restricted to those who 'need to know' in order to protect children, facilitate enquiries, manage related disciplinary or suitability processes.

As soon as possible after an allegation has been received, the accused member of staff should be advised to contact their union or professional association. Human resources should be consulted at the earliest opportunity in order that appropriate support can be provided via the organisation's occupational health or employee welfare arrangements. The Principal and Lead Governor should be informed of the allegation.

Suspension will be considered in any case where:

- There is cause to suspect a child or vulnerable adult is at risk of significant harm; or
- The allegation warrants investigation by police; or
- The allegation is so serious that it might be grounds for dismissal.
- Where there is a possibility that the employee may interfere or attempt to influence the outcome of the investigation

If a strategy meeting/discussion is to be held or if LA children's social care or the police are to make enquiries, the LADO should canvas the views of all relevant agencies on suspension; the Safeguarding Lead should liaise with the LADO and other agencies and should be informed by the LADO of the view expressed as to suspension. The Safeguarding Lead should keep the Principal and lead Governor informed.

Only the School has the power to suspend an accused employee and it cannot be required to do so by a local authority or police.

If a member of staff believes that a reported allegation or concern is not being dealt with appropriately by the School, they should report the matter to the LADO.

It is in everyone's interest for cases to be dealt with expeditiously, fairly and thoroughly and for unnecessary delays to be avoided.

For further information on target timescales and processes post-allegation, see section 15.2 to 15.10 of London Child Protection Procedures, 4th edition, 2010 and sections 5.41 – 5.49 of Safeguarding Children and Safer Recruitment in Education (DfES 2006).

## Appendix 3 – Recognising abuse

### Main Categories of Abuse and Safeguarding Issues - Quick Reference Table

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Neglect</b><br/>Persistent failure to meet a child’s basic physical and/or psychological needs likely to result in the serious impairment of the child’s health or development</p> <p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Hunger</li> <li>• Poor personal hygiene</li> <li>• Inappropriate clothing</li> <li>• Frequent lateness or non-attendance</li> <li>• Untreated medical problems</li> <li>• Poor social relationships</li> <li>• Compulsive stealing or scrounging</li> <li>• Tiredness</li> </ul> | <p><b>Sexual Abuse</b><br/>Forcing or enticing a child to take part in sexual activities, physical contact including non-penetrative act, and non-physical contact including making pornographic material, being exposed to sexual activity, encouraging to behave sexually and verbal sexual abuse</p> <p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Bruises, scratches, burns or bite marks on the body</li> <li>• Scratches, abrasions or persistent infections in the anal or genital regions</li> <li>• Sexual awareness inappropriate to the child’s age</li> <li>• Public masturbation</li> <li>• Teaching other children about sexual activity</li> <li>• Refusing to stay with certain people or go to certain places</li> <li>• Aggressiveness, anger, anxiety, tearfulness</li> <li>• Withdrawal from friends</li> <li>• Pregnancy</li> </ul> |
| <p><b>Physical Abuse</b><br/>Hitting, shaking, throwing, poisoning, burning/scalding, drowning, suffocating, otherwise causing physical harm, or factitious illness by proxy</p> <p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Unexplained injuries or burns</li> <li>• Refusal to discuss injuries/improbable explanations</li> <li>• Untreated injuries/illness</li> <li>• Admission of punishment which appears excessive</li> <li>• Shrinking from physical contact</li> </ul>                                      | <p><b>Emotional Abuse</b><br/>Persistent emotional ill-treatment of a child causing severe and persistent adverse effects on child’s emotional development</p> <p><b>Indicators</b></p> <ul style="list-style-type: none"> <li>• Continual self-deprecation</li> <li>• Depression, withdrawal</li> <li>• Inappropriate emotional responses to painful situations</li> <li>• Self-harm or mutilation</li> <li>• Compulsive stealing/scrounging</li> <li>• Drug/solvent abuse/eating problems (over-/under-eating)</li> </ul>                                                                                                                                                                                                                                                                                                                                                  |

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| <ul style="list-style-type: none"> <li>• Fear of returning home or of parents being contacted</li> <li>• Fear of undressing or medical help</li> <li>• Aggression/bullying</li> <li>• Over compliant behaviour or ‘watchful attitude’</li> <li>• Running away</li> <li>• Significant changes in behaviour</li> </ul>                                                                                                                                                                                                                                                                                                                           | <ul style="list-style-type: none"> <li>• ‘Neurotic’ behaviour – obsessive rocking, thumb-sucking</li> <li>• ‘Don’t care’ attitude or desperate attention-seeking behaviour</li> <li>• Social isolation – does not join in and has few friends</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>Female Genital Mutilation (FGM)</b></p> <p>FGM comprises all procedures involving the partial or total removal of the external female genitalia or any other injury to the female genital organs for non-medical reasons.</p> <p>Warning signs include:</p> <ul style="list-style-type: none"> <li>• Talking about FGM</li> <li>• Disclosure from student to a friend</li> <li>• Student going to a country where FGM is prevalent</li> <li>• Prolonged or unexplained absences from school</li> <li>• Behavioural changes such as withdrawal or depression</li> <li>• Medical problems</li> <li>• Reluctance to visit doctor</li> </ul> | <p><b>Child Sexual Exploitation</b></p> <p>Involves exploitative situations and relationships where young people receive a reward as a result of engaging in sexual activities. The perpetrator holds an imbalance of power over the victim. Some people being sexually exploited do not exhibit any external signs</p> <ul style="list-style-type: none"> <li>• Inappropriate or sexualised behaviour</li> <li>• Going to hotels to meet friends</li> <li>• Getting in/out of cars driven by unknown adults</li> <li>• Missing from home or school</li> <li>• Having unaffordable new things</li> <li>• Gang association</li> <li>• Physical injuries</li> <li>• Change in physical appearance</li> <li>• Evidence of sexual bullying or vulnerability through the internet and/or social networking sites.</li> <li>• Estranged from their family</li> <li>• Receipt of gifts from unknown sources.</li> <li>• Recruiting others into exploitative situations.</li> <li>• Poor mental health.</li> <li>• Self-harm.</li> </ul> |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Radicalisation</b></p> <p>There is no single way of identifying who is likely to be vulnerable in this way. Factors may include:</p> <ul style="list-style-type: none"> <li>• Isolation</li> <li>• Lack of self-esteem</li> <li>• Victim of bullying</li> <li>• Family tensions</li> <li>• Searching for personal identify</li> <li>• Race and hate crime</li> <li>• Use of internet glorifying violence</li> <li>• Political grievances</li> </ul> | <p><b>Other Specific Safeguarding Issues</b></p> <p><b>Include:</b></p> <ul style="list-style-type: none"> <li>• Child missing from education</li> <li>• Bullying including cyber bullying</li> <li>• Drugs</li> <li>• Fabricated or induced illness</li> <li>• Faith abuse</li> <li>• Forced Marriage</li> <li>• Gangs and youth violence</li> <li>• Gender based violence</li> <li>• Mental health</li> <li>• Private fostering</li> <li>• Sexting</li> <li>• Teenage relationship abuse</li> <li>• Trafficking</li> </ul> |
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## **Appendix 3B – Recognising abuse (Children)**

### **Recognition of abuse or neglect**

Factors described below are frequently found in cases of child abuse or neglect. Their presence is not proof that abuse has occurred, but must be regarded as indicators of the possibility of significant harm. They indicate a need for careful assessment and discussion with the Lead Safeguarding Contact, the Principal, Lead Governor, LADO, Children’s Services and/or police and relevant agencies, and may require consultation with and/or referral to the LA children’s social care and/or Police.

The absence of such indicators does not mean that abuse or neglect has not occurred.

In an abusive relationship a child may:

- Appear frightened of the person who has custody, charge or care of them;
- Act in a way that is inappropriate to their age and development.

The person who has custody, charge or care of the child may:

- Persistently avoid routine child health services and/or treatment when the child is ill;
- Have unrealistic expectations of the child;
- Frequently complain about/to the child and may fail to provide attention or praise (high criticism/low warmth environment);
- Be absent or leave the child with inappropriate carers;
- Have mental health problems which they do not appear to be managing;



- Be misusing substances;
- Be involved in domestic violence;
- Fail to ensure the child receives an appropriate education.

## **Recognising Physical Abuse**

Physical Abuse - Physical injury to a child/adult at risk (including hitting, shaking, throwing, poisoning, burning or scalding, drowning, suffocating, or otherwise causing harm to a child/adult at risk where there is definite knowledge, or a reasonable suspicion that the injury was deliberately inflicted or knowingly not prevented.

The following are often regarded as indicators of concern:

- An explanation which is inconsistent with an injury;
- Several different explanations provided for an injury;
- The parent/s/carer/s are uninterested in or undisturbed by accident or injury;
- Repeated presentation of minor injuries (which may represent a 'cry for help' and if ignored could lead to a more serious injury);

## **Bruising**

Children can have accidental bruising but the following must be considered as indicators of abuse or harm unless there is evidence or an adequate explanation provided. Only a paediatric view around such explanations will be sufficient to dispel concerns listed below:

- Bruising around the mouth;
- Two simultaneous bruised eyes, without bruising to the forehead (rarely accidental, though a single bruised eye can be accidental);
- Repeated or multiple bruising on the head or on sites unlikely to be injured accidentally;
- Variation in colour possibly indicating injuries caused at different times;
- The outline of an object used (e.g. belt marks, hand prints or a hair brush);
- Bruising or tears around, or behind, the earlobe/s indicating injury by pulling or twisting;
- Bruising around the face;
- Grasp marks;
- Bruising that may be an indicator of sexual abuse (e.g. arms, thighs).

## **Bites**

Bite marks can leave clear impressions of the teeth. Human bite marks are oval or crescent shaped. Those over 3cm in diameter are more likely to have been caused by an adult or older child. A medical opinion should be sought where there is any doubt over the origin of the bite.

## **Burns and scalds**

It can be difficult to distinguish between accidental and non-accidental burns and scalds, and will always require experienced medical opinion. Any burn with a clear outline may be suspicious, e.g.:

- Circular burns from cigarettes (but may be friction burns if along the bony protuberance of the spine);
- Linear burns from hot metal rods or electrical fire elements;
- Burns of uniform depth over a large area;
- Scalds that have a line indicating immersion or poured liquid (a child getting into hot water of its own accord will struggle to get out and cause splash marks rather than a distinct line);
- Old scars indicating previous burns / scalds which did not have appropriate treatment or adequate explanation.

## Fractures

Fractures may cause pain, swelling and discolouration over a bone or joint, and loss of function in the limb or joint. Non-mobile children rarely sustain fractures. There are grounds for concern if:

- The history provided is vague, non-existent or inconsistent with the fracture type;
- There are associated old fractures;
- Medical attention is sought after a period of delay when the fracture has caused symptoms such as swelling, pain or loss of movement.
- A large number of scars or scars of different sizes or ages, or on different parts of the body, may suggest abuse.

## Recognising Emotional Abuse

Emotional Abuse - The persistent emotional maltreatment of a child/adult at risk, such as to cause severe and persistent effects on the child's emotional development or the adult's emotional wellbeing.

- Conveying to the child/adult at risk that they are worthless or unloved, inadequate, or valued only insofar as they meet the needs of another person;
- Imposing age or developmentally inappropriate expectations on children. These may include interactions that are beyond the child's developmental capability, as well as overprotection and limitation of exploration and learning, or preventing the child participating in normal social interaction;
- threats of abandonment, deprivation of contact, humiliation, blaming, controlling, intimidation, coercion, harassment, verbal abuse, isolation or withdrawal from services or supportive networks;
- Permitting a child/adult at risk to see or hear the ill-treatment of another;
- Serious bullying, causing the child/adult at risk frequently to feel frightened or in danger;
- Exploiting and corrupting children.

Emotional abuse may be difficult to recognise, as the signs are usually behavioural rather than physical. The indicators of emotional abuse are often also associated with other forms of abuse.

Professionals should therefore be aware that emotional abuse might also indicate the presence of other kinds of abuse. The following may be indicators of emotional abuse:

- Developmental delay;
- Abnormal attachment between a child and parent/carer (e.g. over-anxious, or no attachment);
- Indiscriminate attachment or failure to attach;
- Aggressive behaviour towards others;
- Appeasing behaviour towards others;
- Scapegoated within the family;
- Frozen watchfulness;
- Low self-esteem and lack of confidence;
- Withdrawn or seen as a 'loner' – difficulty relating to others.

## **Recognising Sexual Abuse**

*Sexual Abuse (Children)* - This involves forcing or enticing a child or young person to take part in sexual activities, including prostitution, whether or not the child is aware of what is happening. The activities may involve physical contact, including penetrative (e.g. rape, buggery or oral) sex or non-penetrative acts. Sexual abuse includes abuse of children through sexual exploitation. Penetrative sex where one of the partners is under the age of 16 is illegal. Prosecution of similar age, non-coerced sexual conduct between children over the age of 13 is not usual. However, where the child is under the age of 13, such conduct is classified as rape under the Sexual Offences Act 2003. Sexual abuse includes non-contact activities, such as involving children in looking at, or in the production of, pornographic materials; watching sexual activities or encouraging children to behave in sexually inappropriate ways.

**Sexual Abuse (Adults at Risk)** - Any direct or indirect sexual activity where the adult at risk cannot or does not agree to that activity.

Sexual abuse can be very difficult to recognise and reporting sexual abuse can be an extremely traumatic experience for a child. Therefore both identification and disclosure rates are deceptively low. Boys and girls of all ages may be sexually abused and are frequently scared to say anything due to guilt and / or fear. If a child makes an allegation of sexual abuse, it is very important that they are taken seriously. Allegations can often initially be indirect as the child tests the professional's response. There may be no physical signs

and indications are likely to be emotional / behavioural. Behavioural indicators which may help professionals identify child sexual abuse include:

- Inappropriate sexualised conduct;
- Sexually explicit behaviour, play or conversation, inappropriate to the child's age;
- Contact or non-contact sexually harmful behaviour;
- Continual and inappropriate or excessive masturbation;
- Self-harm (including eating disorder), self-mutilation and suicide attempts;
- Involvement in sexual exploitation or indiscriminate choice of sexual partners;
- An anxious unwillingness to remove clothes for e.g. sports events (but this may be related to cultural norms or physical difficulties).

Physical indicators associated with child sexual abuse include:

- Pain or itching of genital area;
- Blood on underclothes;
- Pregnancy in a child;
- Physical symptoms (e.g. injuries, bruising).

Sex offenders have no common profile, and it is important for professionals to avoid attaching any significance to stereotypes around their likely background or behaviour. While media interest often focuses on 'stranger danger', research indicates that as much as 80 per cent of sexual offending occurs in the context of a known relationship, either family, acquaintance or colleague.

### **Recognising Neglect**

*Neglect (Children)* - "Neglect" means the persistent failure to meet a child's basic physical and/or psychological needs, such as would be likely to result in the serious impairment of the child's health or development. Neglect may involve a parent/carer failing to:

- Provide adequate food, clothing and shelter (including exclusion from home or abandonment);
- Protect a child from physical and emotional harm or danger;
- Ensure adequate supervision (including the use of inadequate care-givers);
- Ensure access to appropriate medical care or treatment.
- It may also include neglect of, or unresponsiveness to, a child's basic emotional needs.

*Neglect and acts of omission (Adults at Risk)* - Neglect and acts of omission can include ignoring an adult at risk's medical or physical care needs, failure to provide him/her with access to appropriate health, social care or educational services, the withholding of the necessities of life, such as medication, adequate nutrition and heating.

Professionals should establish whether seemingly minor incidents are in fact part of a wider pattern of neglectful parenting. Indicators of neglect include:

- Failure by parents or carers to meet essential physical needs (e.g. adequate or appropriate food, clothes, warmth, hygiene and medical or dental care);
- Failure by parents or carers to meet essential emotional needs (e.g. to feel loved and valued, to live in a safe, predictable home environment);
- A child seen to be listless, apathetic and unresponsive with no apparent medical cause;
- Failure of child to grow within normal expected pattern, with accompanying weight loss;
- Child thrives away from home environment;
- Child frequently absent from school;
- Child left with inappropriate carers (e.g. too young, complete strangers);
- Child left with adults who are intoxicated or violent;
- Child abandoned or left alone for excessive periods.

Disabled children and young people can be particularly vulnerable to neglect due to the level of care they may require.

Although neglect can be perpetrated consciously as an abusive act by a parent, it is rarely an act of deliberate cruelty. Neglect is usually defined as an omission of care by the child's parent, often due to one or more unmet needs of their own. These could include for e.g.:

- Domestic violence;
- Mental health issues;
- Learning disabilities;
- Substance misuse;
- Social isolation/exclusion

## **Recognising Bullying**

Bullying is deliberately hurtful behaviour, usually repeated over a period of time, where it is difficult for the victims to defend themselves. The three main types of bullying are:

- Physical abuse (e.g. hitting, kicking, stabbing and setting alight), including such abuse when filmed with mobile telephones;
- Verbal abuse such as name-calling or threats – this type of non-physical bullying may include sexual harassment
- Emotional abuse (e.g. isolating an individual from the group or emotional blackmail).

Bullying can also include:

- Theft, commonly of mobile telephones;
- Information and communication technology (ICT)-based forms of abuse including mobile telephone/online (internet) message abuse (e.g. racist, sexist or homophobic);
- Mobile telephone or online (internet) visual image abuse – these can include real or manipulated images;

There is the potential for bullying wherever groups of children spend time together on a regular basis.

Bullying outside the home can be an indication that a child could be experiencing abuse at home.

Bullying can rapidly escalate into sexual or serious physical or emotional abuse.

The harm caused to children by the harmful bullying behaviour of other children can be significant (physical, sexual, emotional harm). Such abuse should be subject to the same safeguarding children procedures as apply in respect of children being abused by an adult.

### **Information and communication Technology (ICT)-based forms of abuse**

Information and communication technology (ICT)-based forms of child physical, sexual and emotional abuse can include bullying via mobile telephones or online (internet) with verbal and visual messages.

Students can be exposed to sexual predators in chat rooms and social media . Issues of concern include sexting, threatening or upsetting 'hate mails', humiliating and abusive text or video messages, setting up fake profiles and hacking of profiles

Students should be aware that everything they post online can be stored and used against them later.

If a member of staff or a student suspects illegal or unacceptable use of School information technology resources they should report it to their line manager (staff) or Head of Department (students) see “Acceptable use and Security of IT and Telecommunications equipment Policy for Staff and Students”.

**Stranger Abuse-** Stranger abuse refers to any abuse of a child perpetrated by an adult who is not a family member.

**Organised Abuse -** This may be defined as abuse involving one or more abuser and a number of related or nonrelated abused children young people and/or Adults at Risk. The abusers concerned may be acting in concert, (sometimes in isolation) or may be using an institutional framework or position of authority to recruit children for abuse. Organised and multiple abuse can occur both as part of a network of abuse across a family or community, and within institutions such as residential homes or schools.

**Disabled Children** - Children with a disability may be generally more vulnerable to significant harm through physical, sexual, emotional abuse and/or neglect than children who do not have a disability.

Disabled children may be especially vulnerable to abuse for a number of reasons:

- Many disabled children are at an increased likelihood of being socially isolated with fewer outside contacts than non-disabled children;
- Their dependency on parents and carers for practical assistance in daily living, including intimate personal care, increases their risk of exposure to abusive behaviour;
- They may have an impaired capacity to resist or avoid abuse;
- They may have speech, language and communication needs which may make it difficult to tell others what is happening;
- They may not have access to someone they can trust to disclose that they have abused;
- They are especially vulnerable to bullying and intimidation.

In summary:

- Child/adult at risk abuse exists and can present itself in any of the above forms or in combination.
- Children may be abused and/or neglected by their parents, carers, guardians or other trusted adults as well as by strangers.
- Abuse may be perpetrated by individuals, groups or networks of individuals.
- Children may also be abused by other children.

## Appendix 3b – Recognising abuse (Adults at Risk)

Many of the signs of physical abuse and neglect are the same as in child abuse but there are some additional signs of abuse in Adults at Risk.

At first, you might not recognise the signs of abuse. In elderly people, for instances, they may appear to be symptoms of dementia or signs of the elderly person's frailty.

Examples of adult abuse include:

General signs of abuse:

- Where there is a carer, frequent arguments between the carer and the adult at risk.
- Changes in personality or behaviour in the adult at risk being abused.
- Isolation from usual network of friends, family or community

Physical abuse or neglect:

- Report of a person taking too much of their medicines or not taking their medicines regularly (a prescription has more remaining than it should).
- Not getting to medical appointments
- Broken eye glasses or frames.
- Care service staff refusing to allow you to see the vulnerable person alone.
- Unusual weight loss because of not eating enough food or drinking enough fluids.
- Dirty living conditions: dirt, bugs, soiled bedding and clothes.
- Being left dirty or unbathed.
- Unsafe living conditions (no heat or running water; faulty electrical wiring, other fire hazards).

Financial exploitation may include:

- Significant withdrawals from the adult at risk's bank account.
- Bills not being paid
- Items or cash missing.
- Suspicious changes in wills, power of attorney, policies or other documents.
- Suspicious addition of names to the person's signature card.
- Unnecessary services, goods or subscriptions.

**Stranger Abuse** - Stranger abuse refers to any abuse of an adult at risk perpetrated by someone outside the family/immediate social circle.

In summary:



- Child/adult at risk abuse exists and can present itself in any of the above forms or in combination.
- Adults at Risk may be abused and/or neglected by members of their family or by those providing services to them, as well as by strangers.
- Abuse may be perpetrated by individuals, groups or networks of individuals.
- Adults at Risk may also be abused by other adults at risk.

## **Appendix 4 – Staff and Student Safeguarding Code of Conduct**

All staff are required to read the Safeguarding Policy and those teaching under 18s should also read the Keeping Children Safe in Education Summary (2015). All senior School students on a work placement as part of their programme of study which involves contact with children are required to read the Safeguarding policy.

All staff will undertake safeguarding training as part of their induction, and will have further safeguarding training at least every three years.

All students on a work placement will be provided with an appropriate briefing for their placement by the course tutor(s).

### **Staff (and students) shall:**

- **Act in a professional manner at all times.**
- **Dress appropriately at all times, showing respect for pupils and members of the community**
- **Be Vigilant - “Maintain an attitude of *it could happen here*”**

### **Ensure that physical contact is appropriate and kept to a minimum**

- Where physical contact is necessary, tell the child or adult at risk what you are going to do before making contact
- Outward displays of affection are only appropriate in the case of comforting a distressed child and should normally occur only when another adult is present

### **Always maintain a professional relationship –**

Avoid any attempt to develop a relationship with a child or adult at risk outside of the lesson, project or activity. Never exchange personal information or personal contact details with a child. Never offer a child a lift or any kind of gift. Avoid making personal remarks, discussing personal matters or engaging in conversations with adult themes.

Staff should not confide personal details to children, and should never be party to gossip about colleagues or other children.

Do not have or perceive to have favourites. Do not develop social relationships with children or adults at risk. If you come into contact with a pupil in a social setting, try and move away. If this is not possible try and maintain a professional distance.

Do not accept monetary gifts from children or their family and tell those offering such gifts of the School's policy so they are not offended. If they wish to make a charitable donation, inform them of the School's fundraising pages on the website. A small, token, thank you gift (such as a box of chocolates) may be accepted from a child or their family however, it is unacceptable to receive gifts on a regular basis or of any significant value and in these cases it should be reported to the relevant departmental child protection lead who will monitor the appropriateness of any gifts received.

### **One-to-one tuition**

Instrumental tuition sometimes takes place on an individual basis and therefore presents a particular risk. Special care therefore needs to be taken to avoid misunderstanding. The following guidelines should be followed:

- One-to-one lessons should take place at School in a room with a window to the corridor. The window must not be covered.
- When lessons necessarily take place off School premises, parents must agree to this in writing and if a lesson takes place in a student's or teacher's home, then the parents/carers must sit in on the lesson.
- One-to-one meetings should take place wherever possible in public or semi-public areas. If in doubt, leave the door open. If a meeting requires confidentiality, it should take place within the School in an office or classroom with a window and another member of staff should be informed in advance.
- Staff should not give a pupil a lift except in exceptional circumstances such as when a group of students are on tour and one becomes ill and needs to get to hospital. It may be in the student's best interests to be driven to hospital by a member of staff. In such circumstances another member of staff will also need to be present if possible.

### **Use of phones, electronic communications and e-media**

- Where email correspondence is exchanged with pupils this should always be professional, and parents or carers should be included in the correspondence.
- Where possible all electronic communications between staff and pupils should be done through the School's networking facilities using a School email address
- Over-familiarity or risqué language should be avoided
- Staff should never become "friends" with pupils on Facebook or other social networking sites.
- Pupils' personal data must be kept secure.
- Staff must uphold confidentiality about pupils and their families at all times.
- Safeguarding concerns will be shared with staff on a need to know basis. Staff must respect this.

## **Never put a child or vulnerable adult at risk.**

### **Good practice in working with images of children/adults at risk**

It is essential that good practice is followed in respect of working with images of children/adults at risk. No photography or filming is carried out without parental or School permission.

The following good practice should be followed:

- Professional photographers and film-makers engaged by the School should be DBS checked or chaperoned and wear badges for identification. They should be accompanied by a member of staff when working with children/adults at risk
- Professional photographers and film-makers engaged by Media or Press should always be accompanied and briefed on guidelines
- Where promotional pictures are taken at School activities every parent or carer should be asked to fill out a photo permission form clearly stating that they give their permission for any images to be used in documentation and publicity in print, in film or on the website by the School. The parent or carer must sign the form and provide contact details. Any parent or carer refusing permission has the right to ask for any images taken inadvertently to be destroyed. Photo permission forms are logged and securely stored for future reference.
- It is essential that no child is named in photographs or films in the public domain and members of the press should be briefed accordingly unless prior consent has been given.
- Access to images of children is restricted to DBS-checked staff in the media and marketing departments who are briefed on good practice.

**Any incidents which could be misinterpreted should be reported to the member of staff's line manager immediately and the Safeguarding Lead as soon as possible.**

## **Appendix 5 – Further information and guidance**

There are a number of guidance documents, nationally and locally.

### **Guildhall School Policies**

Policy in relation to the admission and support for students entering the School under the age of 18 (Senior School only)

Maintaining good campus relations policy

Admission of Students and Criminal Conviction Policy (Senior School only)

Hire of Outside premises policy

UK Travel Policy and Guidance

Overseas Travel Policy and Guidance

Acceptable use and Security of IT. and Telecommunications equipment Policy for Staff and Students

### **City of London and Hackney**

City of London Safeguarding Policy (currently in draft)

City and Hackney Child Protection Guidelines 2008 a

London Child Protection Procedures, 4<sup>th</sup> edition, 2010

City of London Requirements for Off-Site Activities / Visits 2007

City & Hackney Protecting adults at risk: London multi-agency policy and procedures to safeguard adults from abuse, 2011

### **National Guidance**

Keeping Children Safe in Education Statutory guidance for schools and colleges July 2015  
Safeguarding Children: Guidance for Higher Education Institutions

Working Together to Safeguard Children (2015)

Keeping children safe in education (2015)

Statement of Government Policy on Adult Safeguarding (2013)

Guidance for safer working practice for adults who work with children and young people in educational settings (2009)

What to do if you are worried a child is being abused (2003)

**Appendix 6 –disclosure form**

Child's or adult at risk's name: \_\_\_\_\_

Date of birth: \_\_\_\_\_

Address of child/adult at risk \_\_\_\_\_

Parent/carer contact details (where relevant):

\_\_\_\_\_  
\_\_\_\_\_

Note the reason(s) for recording the incident. Ensure the following factual information is included:  
Who? What? When? Where? Offer an opinion where relevant (how and why might this have happened?)  
Substantiate the option. Attach a body map or other information if appropriate:

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Note action taken, including names of anyone your information was passed to:

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Check to make sure your report is clear now – and will be clear to a new reader in the future

**Please pass this form to the Lead or Secondary Safeguarding Contact**

Signature: \_\_\_\_\_

Name of staff member<sup>3</sup> (printed) \_\_\_\_\_

Position: \_\_\_\_\_

Date: \_\_\_\_\_ Time: \_\_\_\_\_

<sup>3</sup> Includes temporary, support staff contractors, volunteers, students on work placements





|                                                                              |                        |
|------------------------------------------------------------------------------|------------------------|
| <b>Committee(s)</b>                                                          | <b>Dated:</b>          |
| Community and Children Services – Information                                | 13.05.16               |
| Safeguarding Sub Committee – Information                                     | 02.06.16               |
| Education Board – Information                                                |                        |
| Board of Governors of the City of London School – Information                |                        |
| Board of Governors of the City of London School for Girls – Information      |                        |
| Board of Governors of the City of London Freeman’s School – Information      |                        |
| Board of Governors of the Guildhall School of Music and Drama - Information  |                        |
| <b>Subject:</b><br>Local Authority Designated Officer 2015/16 Annual Report  | <b>Public</b>          |
| <b>Report of:</b><br>Ade Adetosoye, Director Community and Children Services | <b>For Information</b> |
| <b>Report author:</b><br>Chris Pelham, Assistant Director People             |                        |

## Summary

This report updates Members on the activity and performance of the Local Authority Designated Role (LADO) for 2015/16. This update is further to the 2014/15 annual report that was submitted to the Committee in September 2015 which provided Members with background information on the role of the LADO, referral data and highlighted the need to raise greater awareness of the role both across the City of London Corporation and partners.

The Community and Children Services Committee requested that the 2014/15 report be taken to several committees to raise awareness of the role.

In addition to sharing the 2014/15 report with Members across a number of committees, a significant amount of training and briefings on the role of the LADO was carried out. As a result of this awareness-raising activity there has been a significant percentage increase in referrals to the LADO in 2015/16 compared to previous years.

## Recommendation

Members are asked to note the report.

## **Main Report**

### **Background**

The responsibilities of the LADO are set out in “Working Together” to safeguard children, March 2015, and the London Child Protection Procedures, 5<sup>th</sup> edition, 2015, Chapter 17. All allegations made against staff (including volunteers) that call into question their suitability to work with, or be in a position of trust with, children, whether made about events in their private or professional life, need to be formally reported to the LADO.

In the City of London the LADO work is carried out by the Safeguarding and Quality Assurance Service Manager who reports directly in to the Assistant Director, People. Guidance and training on professional allegations is available through the City and Hackney Safeguarding Children Board website and agencies have access to consult with the LADO in the City of London.

### **Current Position**

#### Raising Awareness

As a result of the low referral rate to the LADO, as reported in the 2014/15 Annual Report, the Community and Children Services Committee requested that the report be circulated to other relevant committees in order to raise awareness of the role.

Between September 2015 and January 2016, the report was presented to the following committees;

- Safeguarding Sub (Community & Children's Services) Committee
- Establishment Committee
- Culture, Heritage and Libraries Committee
- Barbican Residential Committee
- Board of Governors of the City of London Freeman's School
- Board of Governors of the City of London School
- Board of Governors of the City of London School for Girls
- Board of Governors of the Guildhall School of Music and Drama
- Chief Officers Group

In addition to attending these committees, the LADO has updated partners on the City of London Executive Safeguarding Children Board, the Safeguarding Education Forum and Domestic Abuse Forum. As part of the LADO role, support and advice is offered to partners around their safeguarding duties, policies and procedures, as well as individual case advice on potential referrals to social care.

There has also been a considerable focus on delivering LADO training across the multi-agency partnership, and within individual agencies during 2015/16. This has included the LADO delivering the following training and/or briefings:

- Forty representatives from voluntary sector-based organisations attended a children services briefing event, which included a slot on the role of the LADO.
- Forty-nine City of London staff attended Child Protection training that included the role of the LADO.
- Nine City of London staff attended allegations management and private fostering training.
- Approximately 30 staff from Sir John Cass Foundation Primary School received training on the LADO role and professional allegations at an inset day in January 2016.
- The role of the LADO has been included in the City of London Children Services Induction programme, which has been delivered to approximately 70 professionals from across a number of agencies working with children and families.

In addition to these sessions, the City and Hackney Safeguarding Children Board has delivered training in the City on the role of the LADO and Safer Recruitment, as part of the Board's core training offer:

- Twenty-two people from the Police, Health, Youth Services and Education attended training on safeguarding in October 2015.
- Forty people from Early Years Settings, City of London HR, Health, Education and the voluntary sector attended two sessions on Safer Recruitment in February and March 2016.

### Referrals

As a result of this activity there has been a significant increase in the number of LADO referrals, compared to the three previous years:

3 – 2012/13  
 2 – 2013/14  
 5 – 2014/15  
 11 – 2015/16

The referrals in 2015/16 have come from a range of sources:

- 1 - Youth Service
- 2 – Independent Schools
- 3 – Maintained School
- 1 – City of London Corporation
- 1 - Anonymous
- 1 – Early Years Setting
- 1 – Other Local Authority
- 1 – Education Employment Agency

The reasons for the referrals were:

- 3 – Physical
- 3 – Sexual
- 5 – Behaviour

### Learning

As a result of no referrals being made by Health, the City and Hackney Safeguarding Children Board commissioned the Safeguarding Lead in the Clinical Commissioning Group to carry out a review of safeguarding practice across relevant health partners to ensure staff were aware of the role. This review concluded that the practice was appropriate and staff were aware of the role.

In March 2016, a similar exercise was initiated in respect of the Police in Hackney and the City. Initial discussions have commenced between the LADO and the Professional Standards Division in the City of London Police to review police awareness of the role.

A recurring theme that has been coming through on the LADO referrals has been concerns around safer recruitment practices within organisations. In some agencies safer recruitment practices are not always consistently being implemented, especially in relation to checking references and DBS checks. There have also been issues with staff who have been employed for some considerable time, whereby when checks have been made on their employment background there is limited information on their employment history and references for the post. These findings resulted in the commissioning of training into safer recruitment, as referenced above.

### **Corporate & Strategic Implications**

The work of the LADO is a statutory requirement and supports the City of London's responsibility to ensure safeguarding children duties are in place and effective. The role of the LADO is a key role in implementing the City of London Corporation Safeguarding Policy and aligns with a key priority in the Department of Community and Children Services Business Plan.

### **Implications**

There are no financial implications associated with this report.

### **Conclusion**

The report has highlighted LADO activity and referral rates for 2015/16, and demonstrated the impact that raising awareness and delivering training and briefings has had on the increase in referrals to its current highest level in the City. The delivery of training and briefing sessions will continue as part of the 2016/17 LADO work plan.

### **Appendices**

Not applicable.

### **Background Papers**

Local Authorities Designated Officer Annual Report 2014/15.

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|
| <b>Committee(s):</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <b>Date(s):</b>                   |
| Barbican Centre Board<br>Board of Governors of the Guildhall School of Music and Drama                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 13 July 2016<br>19 September 2016 |
| <b>Subject:</b> Creative Learning: Annual Presentation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>Public</b>                     |
| <b>Report of:</b> Director of Learning and Engagement<br><b>Report Author:</b> Jenny Mollica, Head of Creative Learning                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <b>For Information</b>            |
| <b>Summary</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                   |
| <p>This report provides an overview of the Creative Learning department's strategy and planning, in the context of the Barbican and Guildhall School's vision and mission. It examines current developments across the UK arts and learning landscape and the challenges and opportunities that are facing our work. A copy of the Creative Learning Strategic Plan is included in Appendix 3. The report is divided into the following sections:</p> <ol style="list-style-type: none"> <li>1. Background - UK arts and learning landscape</li> <li>2. Current position - Strategy and internal context</li> <li>3. Corporate and Strategic Implications - how our Strategic Plan reflects our activity across 15/16</li> <li>4. Implications - risks and opportunities</li> <li>5. Conclusion</li> <li>6. Questions</li> </ol> <p><b>Recommendation</b><br/>Members are asked to note the report.</p> |                                   |

## Main Report

### 1. Background

- a) Internally, the newly launched **Barbican Strategic Plan**, alongside the recent revisions to the **Guildhall School Strategic Plan**, have provided us with a compelling sense of the organisational vision, mission and values across both institutions, along with clearly articulated goals and objectives. This has been instrumental to the development of our own Creative Learning departmental Strategic Plan (see section 2 – Current Position). The Creative Learning Strategic Plan, developed in tandem with these organisational wide developments, is strategically aligned to these organisational drivers and objectives, and as a department we will continue to play a key role in reaching and achieving these organisational goals over the coming years, particularly around the following areas: *Connecting Arts and Learning*, *Cultural Hub* and *Audience Development* (Barbican); and *Exceptional Students* and *Exceptional Opportunities* (Guildhall School).

- b) **Partnerships** - As strategic plans develop across the **Cultural Hub partners**, over the past year we have forged more integrated and active relationships with the Museum of London and other City of London Partners, particularly through the **City of London Cultural Education Partnership**. We continue to grow the range of our collaborations through projects such as our Barbican Weekender festival, City Stories and Young City Poets – all of which we plan to grow and develop over the 2016/17 year.

The **East London Cultural Education Partnership (ELCEP)** has developed into a consortium of over 30 organisations from across East London. This network is increasingly enabling us to work strategically, joining up provision and ensuring work is delivered in the areas of greatest need, whilst our community engagement strategy is enabling us to support the work of other partners across East London.

We have also just confirmed the first **Associate** for our work – the newly independent Drum Works, and continue to build strong partnerships with other Barbican Associates – working increasingly with Serious, BBCSO and the Royal Shakespeare Company, as well as our resident orchestra the LSO.

- c) Externally, the recent government **White Papers** on **Culture, Education** and **Higher Education** have set the tone for the wider landscape in which our work continues to operate and evolve. In **Education**, the strong focus on embedding the English Baccalaureate (EBacc) in the national curriculum will have considerable implications for how we work with schools and teachers, and the type of role an arts organisation can and will play within formal education going forwards (see section 4 – Implications). The new **Culture** paper places strong emphasis on widening access to, and participation in, culture, and the need for cultural partnerships across a range of local and national partners. Similarly, access and social mobility is a notable theme in the **Higher Education** paper, stating that young people from the most disadvantaged backgrounds are 2.4 times less likely to go into higher education than the most advantaged. Access and entitlement is a key principle that underpins our work, and through our catalyst role in the development of the East London Cultural Education Partnership (see Background - b), we are well placed to meaningfully lead on, and engage with, these themes and agendas. Building on the significant reports outlined in our 2015 board report (including the Arts Council's Case for Diversity report, the Warwick Commission, and research from A New Direction) this external environment continues to shape and inform our thinking and planning in the development and design of our projects and programmes.

## 2. **Current Position**

Against the backdrop of this internal and external landscape, Creative Learning developed and launched a departmental Strategic Plan in March 2016 (see Appendix 3). The plan has been created to support the organisational objectives of the Barbican and Guildhall School, and to provide a strategic framework from which our work will flourish and grow over the next 5 years.



In the Plan, we identify that our work takes many forms, and is distinctively shaped by:

- the world-class arts and training programmes of the Barbican and Guildhall School, across all the art forms in Theatre, Dance, Music, Visual Arts and Film;
- the artists, audiences, participants and partners that we work with;
- the national and international arts and learning landscape.

Mirroring the development and design process of the Barbican's strategic plan, the **Creative Learning Strategic Plan** process has enabled us to organise our work into 5 core strands – **Public Events, Community, Schools and Colleges, Young Creatives** and **Emerging and Practising Artists**. For each of these strand areas, we have articulated a goal (which directly links to Barbican and Guildhall School strategic goals), and have identified 3 priority projects that will best enable us to reach that goal over the next 5 years. Each of these projects connects to the Barbican Incubator, and (frequently) to Guildhall School widening participation targets, and will also help us to achieve our Creative Learning manifesto pledges (presented in our last board report in July 2015). We believe that the Plan provides us with the right balance of robust strategic thinking and flexibility to proactively engage and evolve with key themes and priorities in the internal and external environment.

This report considers how we have delivered against these strand areas throughout 15/16, and how they will extend for our future plans.

### 3. Corporate & Strategic Implications

Through its 5 strategic goals, Creative Learning has reached around **40,000** participants and audiences again this year. This has been made possible by the vital support of the City of London, and by the generous support received through public and private funding for our programmes.

#### 1. Public events

- **Barbican Weekender 2016 – PLAY ON**

Marking the **400th Shakespeare anniversary** celebrations in 2016, our Barbican Shakespeare Weekender festival, PLAY ON, took place in March and attracted audiences of **over 4,000**. Across the weekend, there were special performances and events including a *Shakespeare Son et Lumiere* event in the Guildhall Yard on the Saturday evening, presented by the Guildhall Library and Guildhall School. In addition, Creative Learning programmed an extensive programme of free participatory activities and performances across the Barbican Foyers on both days of the festival, working with artists and partners including the Museum of London, Royal Shakespeare Company, Home Live Art, Told by an Idiot, Christopher Green, and Howard Jacobson. Over **80% of visitors** rated the event as either 4 or 5 out of 5, and the event had a good balance of age ranges - with 60% families in attendance. There is still room to grow in developing new audiences for the festival (11% had never attended the Barbican before), and we intend to

address this over the coming years through our community engagement strategy, which will incrementally merge much of our offsite Beyond Barbican activity with our on site Barbican Weekender programming.

- ***Towards the Mean***

As part of the new Foyers project for the Barbican incubator, Creative Learning commissioned a digital installation for the Barbican Foyers, which opened in March. An interactive installation exploring how national identity is determined and defined in a multi-cultural and globalised society, *Towards the Mean* was designed by artist Marianne Holm Hansen in association with Seth Scott and electronic musicians from the Guildhall School. Members of the public visiting our Foyers had their portrait and voice manipulated into an evolving British ‘average’. The installation accompanied the Barbican Art Gallery exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, curated by Martin Parr. There were 3 live events programmed alongside the installation, including performances from Guildhall School electronic musicians, an event programmed by our young creatives network, and a talk on *Identifying Britain Today*. There have been **over 11,500** interactions with the installation to date.

*“I have never felt so inspired by speakers. I have left feeling great about my own identity and proud.”*

Audience member, *Identifying Britain Today*

- ***Family Bundle Days***

Part of our community engagement strategy, family bundle days offer new visitors to the Barbican a friendly and welcoming introduction to the Centre, our activities and the work of other City cultural partners. Participants are recruited through the work of Barbican ambassadors in community settings, including children’s centres and libraries. On the day participants are supported to get to the Barbican and take part in a variety of activities. In our pilot programme over 90% of visitors had never visited the Barbican, with over half citing ‘I didn’t think it was for me’ as the main reason for not attending. After the day, **100% of participants** stated that they would like to return. Following the successful pilot programme, the model will be further developed with monthly bundle days planned from July, aiming to reach 15 families per day.

## **2. Community**

- ***Dialogue 2016: Outside In***

Our annual Dialogue festival celebrates Creative Learning’s socially engaged work across a range of diverse, intergenerational communities. This year’s project brought Guildhall School students together with a wide range of community groups, including **St Mungo Community Housing Association, Excel Women’s Centre in Barking, Golden Lane Family Centre, Whipps Cross Hospital**, and young people with assisted learning needs from the **Broadway Playhouse**. The Guildhall students and community groups worked with musicians, poets and visual artists to produce new work inspired by the Barbican Art Gallery exhibition, *Strange and Familiar: Britain as Revealed by*

*International Photographers.* A total number of **338 participants** took part in the project, ranging from **7 – 61 years of age**. The final performance took place off site at the Broadway Theatre in Barking, to an **audience of 300** friends, family and members of public.

*“the most significant benefit to taking part in this project is it enables us to build lasting and meaningful relationships with our clients. The project allows clients to focus on constructive areas of their lives [...] There is an opportunity to speak and work with people on an equal footing”*

Project Manager, *St Mungo’s*

*“the most uplifting inspirational event I’ve been to”*

Audience member, *Dialogue 2016*

- ***Barbican Ambassadors***

We recently recruited **23 new Community Ambassadors** to join the Creative Learning team. The purpose of the Community Ambassadors is to make links between the Barbican Guildhall Creative Learning and the diverse communities of East London that we seek to reach. They do this by visiting community groups that don’t currently engage with us and championing the Barbican in their local area. In addition, the Ambassadors play a crucial role in collecting data from our audiences to help us measure the impact of our investment into East London communities and to ensure that we are reaching the widest audience possible. The Community Ambassadors were recruited through our community partners and as such, represent the types of communities that we want to reach. Within the cohort we have people who speak more than five languages; have trained as artists, teachers or facilitators; volunteer at community allotments; run social enterprises or creative companies; are studying for their GCSE’s; have never visited the Barbican before; are full-time parents; and co-ordinate festivals and art events in their local areas. The **youngest is 16 and the oldest is 60, 65% are BAME and 80% are female**. The Ambassadors are a true mix of diverse, high energy and passionate people who care about their community and want to ensure that everyone has access to world class arts and learning.

- ***Community Masterclasses***

In the lead up to this year’s Walthamstow Garden Party, Creative Learning has teamed up with **Waltham Forest Council** to deliver a series of monthly Community Masterclasses. These free workshops are aimed at local residents and grassroots organisations involved in creative projects, who are interested in building their confidence and developing skills. Proving very popular in the local creative community, these dynamic sessions play an important role in our continued commitment to supporting local organisations and artists to build capacity and become more self-sustaining. **Over 80 individuals and organisations** have signed up to the series of four sessions – with the first session on *Writing the Perfect Funding Proposal* attracting over 40 attendees with all respondents rating the quality of the masterclass at 4 or 5 out of 5.

### **3. Schools and Colleges**

- **Barbican Junior Poets**

*I would never change a person,  
Except into who they are.*

*"Who and what are we?" you may ask.  
The answer: we are the world.*

Extract from *Our Differences*, by Barbican Junior Poet Zin Lwin  
Published in **Spark and Fire**, *Barbican Junior Poets Anthology 2016*

In June, the Barbican Junior Poets marked the culmination of their six-month programme with a celebration of their work for an audience of friends, family, teachers, and invited guests. In 2015/16, the programme worked with **4 schools** in **Waltham Forest**. In total, **25 young people** aged **11-14** took part, **61%** of whom were from a **BAME** background. During the year, students explored a range of creative writing techniques and genres, and developed their skills in the performance of their material. The showcase celebrated the poetry that they have created to date, along with their newly published anthology of work for 2016, **Spark and Fire**.

- **Barbican Box 2016**

This year, our flagship schools programme, **Barbican Box**, has reached **over 700 school and college school students** from **East London** (with a strong, targeted focus on outer East London boroughs, where there is a known discrepancy in the proportion of young people accessing arts and culture). This year's Barbican Boxes took their inspiration from a range of artistic starting points from the Barbican arts programme. Celebrating the 400<sup>th</sup> anniversary year, our Theatre Box took Shakespeare as its theme, with contributions from a range of international artists including **Benedict Cumberbatch**, **Deborah Warner**, **Greg Doran**, **Declan Donellan**, **Simon McBurney** and many others. Our Music Box was curated in partnership with Barbican music associates **Serious** and jazz artist **Soweto Kinch**, and our Art Box, inspired by *The World of Charles and Ray Eames* exhibition, delivered with artist **Maki Suzuki** from design collective, **Ábäke**. At the end of the six-month process, each Box programme culminated in performance and event outcomes in the Pit Theatre, Barbican Hall and Garden Room respectively. The Barbican Music Box showcase was publically ticketed for the first time and attracted audiences of over **450** to the event in the Barbican Hall, whilst an invited audience of **175** enjoyed the Art Box launch event.

- **Teacher Preview Nights**

Nearly **60 primary and secondary school teachers** from across East London attended our newly launched Teacher Preview Nights scheme in November and March. Aimed at providing an introduction to the Barbican arts programme and the range of creative learning opportunities on offer to teachers and their students, these two evenings proved highly popular and successful with local East London teachers. A free evening showing the full

breadth of our artistic offer, teachers had the opportunity to network with other schools and Barbican staff at a pre-event drinks reception, before going on to an event of their choice. Event options included a guided tour of the Eames and Martin Parr exhibitions (in November and March respectively) led by our Art Gallery curators, a performance by the Royal Shakespeare Company and cinema screenings. Building on this success, we aim to continue to the programme in 2016/17, encouraging teachers to feel confident and welcome at the Barbican when visiting with their school groups.

*“A wonderful informative guide from the curator, great pace of the event... I will definitely bring my students and come on my own as well!!!”*

School teacher, Teacher Preview Night

#### **4. Young Creatives**

- **Creative Careers**

Since our launch event at Rich Mix in October 2015, **nearly 1,000 young people** aged **14-25 years** have signed up to our Creative Careers network (formerly Young Arts Academy). The programme aims to provide young people across London with access to a wide range of opportunities to develop their arts and business skills. Over the past year, members of the network have taken part in seminars, workshops, masterclasses, practical projects and networking sessions, giving them the opportunity to develop their skills and competencies as young arts professionals in an ever-changing 21<sup>st</sup> century marketplace. The events and projects bring together a diverse mix of creative young people alongside artists, business specialists and entrepreneurs. The programme also includes placements within the Barbican and Guildhall School, an accelerator programme and a youth advisory panel.

*“I loved it! Really inspirational and the panel of artists were great – their stories were interesting and insightful [...] it has encouraged me to pursue a career in the arts.”*

Audience member, Creative Careers Seminar

- **Young Artists**

Our Young Artists work includes talent development programmes for a diverse range of young people aged 14-25 in a wide range of art forms. The programmes offer sustained artist training outside of school over the course of an academic year. Programmes include our **Barbican Young Poets**, **Young Visual Arts Group** and **Young Programmers**, and each respective programme provides our young participants with the opportunity to develop their artistic practice with experienced artist facilitators, as well as attending arts and learning events in the Barbican’s programme. This year the programme reached **133 young people**, and culminated in a range of public facing performance and event outcomes for our Young Artists, including:

- **Chronic Youth** – a public film festival planned, programmed and marketed by our Young Programmers in the Barbican Cinemas in March;
- **Art Safari: This was the Future** - the first ever showcase event conceived and curated by the Young Visual Arts Group, which took

place in the Barbican Conservatory in May for an audience of over 250 people;

- **Impossible Things About Optimism** – the newly published Barbican Young Poets anthology for 2016, which was launched at their sold-out spoken word showcase in March in the Barbican Auditorium. In addition, for the first time - a selection of the most striking images and poems from this year's anthology were turned into A1 posters, and displayed around the Centre in April. A highly diverse group of young artists, **57%** of our Young Poets are from **BAME** backgrounds.
- **Young Jazz East Big Band, Young Orchestra East & Sound East**  
Three partnership projects with the 8 Music Hubs in East London culminated in February and May.

**Young Jazz East Big Band** brought together **25 young people** aged 11 – 18 from the boroughs to create a jazz band. The big band had workshops with Vincent Gardener from the Jazz at Lincoln Centre Orchestra (JLCO) in their first few weeks of rehearsals and the project culminated on the Barbican Hall stage, when the band performed alongside **JLCO soloists** and the **National Youth Jazz Orchestra**. The project attracted a socially and demographically diverse set of young musicians, 40% of whom claimed it would have a long term impact on their participation in music, and nearly 60% wanted to go on to find out more about courses at the Guildhall School.

*"You can't underestimate the social advantage of being in a band and working together as a group. Maybe that's the most important part of all this. You arrive in a room of people with different races, ages and you come together with Jazz and all difference falls away."*

Music Leader, *Young Jazz East Big Band*

**Young Orchestra East** was an ensemble project, bringing together **115 young people** from the music hubs and working in partnership with the **LA Philharmonic**. The young symphony orchestra rehearsed with conductor Karin Hendrickson and then had an open rehearsal with **Gustavo Dudamel** in the **Barbican Hall** attended by over **800** friends, family and members of the public. Although a short, intensive project, 64% of participants said the experience would have a long term impact on them, and, having strategically formed the ensemble with our east London partners, the majority of participants will be taking the learning from the experience back into the context of their sustained and ongoing musical activity.

*A key strength of the East London Cultural Education Partnership is... "having access to a world class venue and inspirational international artists. It is an opportunity to jointly plan and work with an HE institution for the mutual benefit of Children and Young People, Higher Education students and the future workforce of performers and musicians in education."*

ELCEP partner Music Hub, 2015 Partnership survey

**Sound East** was a unique collaborative concert, co-produced by Creative Learning and our East London music hub partners to celebrate both the quality and diversity of music-making in East London. Young musicians from

across all 8 boroughs took part in a day-long festival of rehearsals and foyer performances which culminated in an evening showcase of the day's activity in the Barbican Hall. The event gave a platform to performers at **every stage of their musical education**, from a first access group, many of whom had been learning their instrument for a matter of months, to a scratch orchestra of mixed ability students. It also crossed genre boundaries, with jazz/funk performances, contemporary pop and steel pans groups sharing the spotlight with classical performances. Over **350 young people** took part in the day, with an audience of close to 500 attending the final event. The hubs' Arts Council relationship managers were in attendance at the concert, all of whom highlighted the impact the event had on them, demonstrating the originality and high standard of work that can be achieved from the cross-borough partnership.

## **5. Emerging and Practising Artists**

### **• BA Performance and Creative Enterprise**

The BA (Hons) in Performance and Creative Enterprise (PACE) was launched in September 2015. BA PACE is a direct outcome of the Paul Hamlyn funded Special Initiative *ArtWorks: Developing Practice in Participatory Settings*. It was conceived and developed in direct response to the need to train skilled, entrepreneurial, cross-arts, portfolio practitioners who can lead in a range of socially-engaged and participatory contexts. The main headlines for PACE are:

- Cross-arts: for musicians, spoken word artists and theatre practitioners
- New work: focus on developing the students' own creative vision
- Enterprise & entrepreneurship skills
- Socially-engaged: working in participatory settings
- Bespoke: one-to-one lessons & mentoring, complementing the collaborative group work

The first cohort of 6 students are a mix of spoken word artists, musicians and theatre practitioners. They are highly entrepreneurial and have a particular interest in working in the following contexts: mental health, homelessness, and with young offenders. September 2016 will see a second cohort of at least **10 students**, starting the programme. By 2020, we anticipate that PACE students will have worked with up to 2000 young people, artists and participants, and that approximately 30 PACE alumni will be working in the sector.

### **• Open Labs**

Open Labs offers artists and companies, of all art-forms, the time and space to research and develop new ideas. Most importantly, it offers artists a safe place to play, experiment, take risks and push boundaries. Partnerships with **A Nation's Theatre** and **Rich Mix** have enabled us to increase the reach and diversity of the programme by making it accessible to artists based outside of London, as well as young artists who are based in the local community. Artists and companies who have taken up creative residencies in the 15/16 Lab programme have addressed a range of subjects and issues through their work. Highlights include **Massive Owl**, who premiered their work at MayFest in May 2016, and will have their London premiere of *Stand By Me* at our Open Lab Festival in September 2016, and **Rhiannon Faith**, whose work *Scary Shit*

will be going to the Edinburgh Fringe this year. In addition, Lab participant Yve Blake won the prestigious **Rebel Wilson scholarship** with work created through her Open Lab residency in May 2015.

The **Open Lab Festival** at Rich Mix in July 2015 attracted over **300 attendees**, and demonstrated the range of work which has been supported through the scheme.

*“The Open Lab has been fundamental in our development as a company. We were able to work on new ideas for our new show ‘Scary Shit’ and there was no pressure to rush the work for a sharing, this gave us the openness and time to really experiment with our performance processes. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and opened up really important opportunities.”*

Rhiannon Faith, Open Lab artist

- **MMus Leadership**

The Guildhall School Masters in Leadership continues to develop musicians to work across a variety of participatory settings. As well as the socially engaged and community based practice which is developed and showcased through the Dialogue festival, all students explore and develop their own artistic voice – assessed through their individual Independent Performance Projects, and developed for sharing with the public at our annual **Curious festival**. This year’s Curious festival takes place in the Rose Lipman Building in Hackney, home of **Open School East**, and will feature collaborations with Central St Martins as well as performances and sharing of work in progress. Interest in the course remains strong attracting applications from across the world, and a cohort of 8 students have been offered places for September 2016. Over the coming years, and particularly informed by our experience of building the PACE programme, we plan to develop the current MMus into a new cross arts MA, with socially engaged practice at its heart. Research is now underway for the new MA, with an anticipated launch in September 2018.

## 6. Implications

- a) As referenced in last year’s board report, **equality and diversity** remains a high priority for us, and a key performance indicator in how we measure the success of our work. This extends to the audiences and participants we continue to engage and reach, and also to the artistic and creative teams we enlist on the projects that we design and deliver. As we embed our new Strategic Plan across the department, we will continue to set robust and stretching targets and KPIs for equality and diversity over the coming 5 year period, particularly in tandem with, and aligned to, our widening participation targets with the Guildhall School.
- b) The need for **learning space** continues to be an acutely felt challenge for us which cannot be overstated, particularly within the context of the growing cultural hub and our ever expanding work on-site for schools, young creatives, emerging artists and families. Lack of dedicated learning space presents increasingly challenging circumstances for our work to operate and flourish within. This is particularly in relation to our ability to: intentionally programme far



in advance, create a rhythm and regularity to our programmes for our audiences and participants, create a sense of place/ community for our participants and raise internal and external visibility and profile for Creative Learning. We are currently in conversations around the acquisition and re-purposing of space in Exhibition Halls 1 and/ or 2 as dedicated learning space, which will be vital for the growth, ambition and realisation of our work over the next 5 years and beyond.

- c) As referenced in section 1.c, **changes to the curriculum in schools** since the recent introduction of the EBacc, and a strong emphasis on STEM subjects (science, technology, engineering and mathematics), have placed greater strain on arts provision and teaching in schools. Engagement with arts teachers proves to be increasingly challenging as arts subjects become squeezed at level 2 and 3, and resources are reduced. Entries for GCSE and A Level arts subjects in England have fallen sharply this year, with a reduction of 8% in take up for arts GCSEs this year compared with last. This invites us to continually re-examine the role and impact that an arts organisation can and should play in the cultural life and creative development of young people in schools. As part of this, from September 2016, we will be introducing an ambitious new Schools Partnership Programme (see appendix 1) to explore this role in a meaningful and dynamic way.
- d) The development of our **Special Educational Needs (SEN)** provision with and for young people becomes a growing opportunity and area of growth for our work. The creative and collaborative nature of our learning projects has proved highly successfully in SEN contexts, and has produced increasing demand. Through training and projects in the Schools Partnership Programme (see appendix 1), we aim to build an in-house, departmental expertise for work in this sector. In tandem, we will be adapting and revising our existing learning models to ensure our work is fully inclusive and accessible for young people with learning difficulties.
- e) In light of the new Strategic Plan, we are currently modelling the next five years of activity to 2020. Inevitably, fulfilling our ambitions will entail a growth in the level of activity. This has a particular impact on the level of investment required in our Schools and Colleges strand in order to fulfil our ambitions for the schools partnership programme, and other growing areas of work. At the same time we are reviewing the **staffing and resources** required to deliver these ambitions. Within the current climate it is essential that we build a realistic and flexible **business model** to resource this activity and growth, including; embedding the new Creative Learning strategy as we approach the end of the current Arts Council NPO period, as well as defining the future of our ongoing relationship with funders including the City Bridge Trust and current supporters such as Esmee Fairbairn Foundation and Paul Hamlyn Foundation. Our cross-departmental working with Development colleagues in both Barbican and the Guildhall School, centred on our new Strategic Plan ambitions, will also be vital to our success as we explore new opportunities. **Creative Enterprise** remains a key area to develop further, exploring opportunities for earned and raised income and new business models for elements of our work. We will also need our plans to be flexible to accommodate a range of budget scenarios.

- f) As part of our commitment to providing employment progression routes in to the cultural sector, we remain committed to **apprenticeships**. Through our business model planning (referenced above), we are currently in the process of building into our future staffing plans and budgets the opportunity to grow a number of new apprentice positions within the department. These would be phased in over the coming 5 year period, across community, event and technical positions.
- g) As referenced in 3.1, the new **Foyers project**, as part of the Barbican incubator, has provided us with a unique opportunity to further develop our Public Events strand. The ability to programme public space on a regular, durational basis has opened up a number of new possibilities for our learning work. We are currently in the process of planning a series of new participatory installations for 2017, in response to major art form events across the year.
- h) As referenced in section 1.c, our growing partnerships within the City of London **Cultural Hub** present huge opportunities for our learning and participation work. Projects such as the Barbican Weekender and Family Bundle Days, along with our new Barbican Box for primary schools themed around the Great Fire, have enabled us to work in active partnerships with City organisations, galvanising and strengthening the overall offer for families, young people and schools across the City.
- i) **Monitoring, evaluation and research** remain a high priority for us, and we intend for it to underpin the planning and implementation processes at the heart of our Strategic Plan. We actively acknowledge the vital and urgent role that measuring, articulating and advocating the impact of our work can and will play for the long-term future of our work – both as a team and as a sector. The ability to tell compelling stories about our work – through capturing and mapping data, participant journeys and the participant voice - is essential to our internal and external narratives. We are currently working on a refreshed version of our evaluation and planning framework in tandem with an organisational focus on evaluation through the Barbican incubator, and we will be looking at revised evaluation methodologies over the coming year.
- j) We continue to think carefully about the **geography and reach** of our work. The new Strategic Plan has provided us with a key opportunity to assess our current geographical reach, and to think strategically about the balance of our work in the City, East London, pan London, nationally and beyond. **National and regional reach** continue to be a growing aspiration and priority for us, particularly within the context of funder priorities, and the need for balance and parity of opportunity and provision outside of London. The role that we may be able to play to support participation in the arts regionally through our learning models is a part of our Strategic Plan ambitions. Specifically, we look to develop national partnerships for our Barbican Box programme, which feels ripe and ready for growth and expansion over the coming years, and we will be entering into a needs analysis process with potential partners for this in the 2016/17 year.

## 7. Conclusion

This has been a significant year of transition for Creative Learning. The development of our Strategic Plan (in tandem with organisational wide strategic developments), along with the appointment of our new Head of Creative Learning (a new role with a joint remit across the Barbican and Guildhall School), have provided an important moment of consolidation and re-focus.

The arts and learning landscape continue to be challenging and it's important that we continue to develop a flexible business model, and to take an agile and open approach to how we work with our partners and participants (particularly schools) to ensure that we maintain excellence and relevance at all times. It is also important that we continue to assess our role and place within the wider ecology of the arts and learning landscape in East London, particularly through the lens of ELCEP.

This year Creative Learning has maintained a programme of the highest quality, underpinned by our core principles around **depth of learning, richness of artistic experience, inclusivity and diversity**, and **widening access and reach**. Over the coming year, we look forward to embedding and implementing the new Strategic Plan, and to growing and evolving our work to reflect its aims and vision.

## Questions

- a) How can we best meet the need for dedicated learning space in the Centre, and do the Exhibition Halls provide a possible solution?
- b) How might we adapt and develop our financial modelling to ensure continued, sustainable growth for Barbican Guildhall Creative Learning's programme, given that the funding landscape is shifting?
- c) What is the balance we want to achieve between continuing our work in East London, and growing our work pan London and nationally?

## **Appendix 1 - Creative Learning highlights for 2016/17**

### **a) Barbican Box 2017 - Theatre**

Acclaimed Dutch theatre company **Toneelgroep Amsterdam** will be the artistic partners **Barbican Box Theatre 2017**. The Barbican's yearlong focus on film is the inspiration for Barbican Box Theatre 2017; and director **Ivo van Hove** and designer **Jan Versweyveld** will draw upon their deep experience of engaging with film as an artform, both in technically stunning on-stage film making, and through their frequent theatrical reinterpretations of cinematic works. Toneelgroep Amsterdam's co-creation of Barbican Box Theatre forms part of its 2017 Barbican residency, which includes three plays and several talks.

*"We are delighted and honoured to have been asked to be artistic partner for Barbican Box Theatre 2017. Toneelgroep Amsterdam's contribution during the Barbican's celebration of film is especially relevant given that our company's work owes so much to this fascinating medium. This collaboration allows us to bring our expertise in making new work with young people to Holland to the Barbican's partner schools in east London."*

Ivo van Hove, Artistic Director, Toneelgroep Amsterdam

Over 500 students aged 11-19 years from the 26 participating schools (recruited from boroughs across the City and East London, including Barking & Dagenham, Hackney, Islington, Newham, Redbridge, Tower Hamlets, Waltham Forest) will take part in the project, and will be encouraged to experiment with the Box's materials to create their own new theatre work inspired by film.

### **b) Barbican Box 2017 - Music**

We are delighted to confirm that Barbican Music Associates **Serious**, have recently renewed their partnership with us as artistic partners for **Barbican Box Music 2017**.

### **c) Schools Partnership Programme**

From September 2016, we will be introducing an ambitious new **Schools' Partnership Programme** which will see 3 schools per annum sign up to a three-year in-depth partnership with Creative Learning. The partnership model is a school-wide approach that aims to inspire senior leadership and teachers to harness the power and value of creativity within educational settings, and to widen access to the arts. It will explore how the arts and creativity can be used as a tool across all areas of the curriculum (including non-arts based subjects). Schools will choose from a menu of activity ranging from visits from Barbican artists, film screenings, teacher training and development and tickets to Barbican events. The programme will also look at how the Barbican's community engagement work can strengthen and support the cultural offer for young people and their families outside of school. Action research underpins the programme, and our first pilot year in the 2016/17 academic year will see us working in 3 distinct geographical and educational contexts: **a primary school in Waltham Forest**, **a secondary school in Barking and Dagenham** and **a Special Educational Needs school in Hackney**.

**Non-Public Appendices:**

- **Appendix 2:** Financial Summary
- **Appendix 3:** Creative Learning Strategic Plan

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