



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

**Date:** MONDAY, 19 FEBRUARY 2018

**Time:** 1.45 pm

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

**Members:**

Deputy John Bennett (Chairman)	Shreela Ghosh
Vivienne Littlechild (Deputy Chairman)	Alderman David Graves
Sir Andrew Burns	Jo Hensel
Deputy Michael Cassidy	Gareth Higgins
John Chapman	Michael Hoffman
Christina Coker O.B.E.	Jeremy Mayhew
Felicity Chilton	Graham Packham
Professor Geoffrey Crossick	Alderman William Russell
Stuart Fraser	Jeremy Simons
Marianne Fredericks	Lynne Williams

**Enquiries:** Martin Newton  
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martin.newton@cityoflondon.gov.uk

Lunch will be served in the Guildhall Club at 1pm

**John Barradell**  
Town Clerk and Chief Executive

# **AGENDA**

## **Centre for Music - Presentation to the Board**

Governors are asked to note that at the conclusion of the meeting they will receive a short presentation on the Centre for Music from a member of the design team.

**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 of the meeting held on 20 November 2017.

**For Decision**  
(Pages 1 - 8)

4. **\* PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE**

To receive the public minutes of the Finance & Resources Committee held on 8 January 2018.

**For Information**  
(Pages 9 - 10)

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

To receive the public minutes of the Audit & Risk Management Committee held on 31 January 2018. TO FOLLOW

**For Information**

6. **\* TERMS OF REFERENCE AND FREQUENCY OF MEETINGS**

Report of the Town Clerk.

**For Decision**  
(Pages 11 - 14)

7. **OUTSTANDING ISSUES**

Report of the Town Clerk.

**For Information**  
(Pages 15 - 16)

8. **PRINCIPAL'S GENERAL REPORT**

Report of the Principal.

**For Information**  
(Pages 17 - 24)

9. **ANNUAL RESEARCH & KNOWLEDGE EXCHANGE REPORT FOR 2016/17**

Report of the Principal.

**For Information**  
(Pages 25 - 36)

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

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

12. **EXCLUSION OF THE PUBLIC**

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

**Part 2 - Non Public Agenda**

13. **NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 20 November 2017.

**For Decision**  
(Pages 37 - 42)

14. **\* NON PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE**

To receive the non-public minutes of the Finance & Resources Committee held on 8 January 2018.

**For Information**  
(Pages 43 - 46)

15.    **\* NON PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**  
To receive the non-public minutes of the Audit & Risk Management Committee held on 31 January 2018. TO FOLLOW  
  
**For Information**
16.    **PRINCIPAL'S GENERAL REPORT**  
Report of the Principal.  
  
**For Information**  
(Pages 47 - 54)
17.    **\* ANNUAL WAIVERS REPORT 2016/17**  
Report of the Chamberlain.  
  
**For Information**  
(Pages 55 - 64)
18.    **ACCESS MONITORING RETURN 2016/17**  
Report of the Principal.  
  
**For Information**  
(Pages 65 - 74)
19.    **STUDENT PROTECTION PLAN**  
Report of the Principal.  
  
**For Decision**  
(Pages 75 - 82)
20.    **SCHOOL RISK REGISTER**  
Report of the Principal.  
  
**For Information**  
(Pages 83 - 114)
21.    **\* ANNUAL TRANSPARENT APPROACH TO COSTING (TRAC) RETURN 2016/17**  
Report of the Principal.  
  
**For Information**  
(Pages 115 - 132)

22. **\* FINANCE REVIEW**

Report of the Principal.

**For Information**  
(Pages 133 - 136)

23. **ANNUAL EFFICIENCY RETURN**

Report of the Principal. TO FOLLOW

**For Information**

24. **HONORARY MEMBERSHIP**

Report of the Town Clerk.

**For Decision**  
(Pages 137 - 140)

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

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

**Part 3 - Confidential Agenda**

27. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 20 November 2017.

**For Decision**

28. **BARBICAN CENTRE AND GUILDHALL SCHOOL OF MUSIC AND DRAMA - IT RESTRUCTURE**

Report of Head of Finance and Business Administration.

**For Decision**

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

**Monday, 20 November 2017**

Minutes of the meeting of the Board of Governors of the Guildhall School of Music and Drama held at Committee Room 2 - 2nd Floor West Wing, Guildhall on Monday, 20 November 2017 at 1.45 pm

### **Present**

#### **Members:**

Deputy John Bennett (Chairman)	Alderman David Graves
Vivienne Littlechild (Deputy Chairman)	Jo Hensel
Sir Andrew Burns	Gareth Higgins
John Chapman	Michael Hoffman
Christina Coker O.B.E.	Jeremy Mayhew
Felicity Chilton	Graham Packham
Professor Geoffrey Crossick	Jeremy Simons
Shreela Ghosh	

### **In Attendance**

Nicy Roberts (Centre for Young Musicians)

#### **Officers:**

Michael Bradley	-	City Surveyors
Cornell Farrell	-	City Surveyors
Pat Stothard	-	Chamberlain's Department
Sarah Wall	-	Chamberlain's Department
Hannah Bibbins	-	Guildhall School of Music and Drama
Sian Brittain	-	Guildhall School of Music and Drama
Helena Gaunt	-	Guildhall School of Music and Drama
Sean Gregory	-	Guildhall School of Music and Drama
Katharine Lewis	-	Guildhall School of Music and Drama
Alison Mears	-	Guildhall School of Music and Drama
Jonathon Poyner	-	Guildhall School of Music and Drama
Jonathan Vaughan	-	Guildhall School of Music and Drama
Louise Mankowska	-	Town Clerk's Department
Martin Newton	-	Town Clerk's Department

### **1. APOLOGIES**

Apologies were received from Deputy Michael Cassidy, Stuart Fraser, Marianne Fredericks, Alderman William Russell and Lynne Williams.

### **2. ITEMS FOR DISCUSSION**

At the suggestion of the Chairman, the Board agreed to add items 6, 19, 24 and 27 to the list of items to be noted without discussion at the meeting.

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

There were no declarations of interest made.

4. **PUBLIC MINUTES**

**RESOLVED** - That the public minutes of the meeting held on 18 September 2017 be approved as a correct record, subject to an amendment to bullet point 4 on item 5 of page 2 to refer to 'Centre for Music'.

**Matters Arising**

Cultural Strategy

A Governor reported that she had met with officers regarding her concerns about the need to capitalise on the unique location offered by the City and engage the important cultural 'players' to enable them to feel more a part of the City. It was noted that further work on this would be carried out.

External Auditor

The Chairman referred to the reassuring confirmation of the appointment of an external auditor with suitable expertise and experience in the higher education audit field.

5. **\* PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**

The public minutes of the Remuneration Committee meeting on 18 July 2017 were noted.

RECEIVED.

6. **\* PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE**

The public minutes of the Finance and Resources Committee meeting on 6 November 2017 were noted.

RECEIVED.

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

The public minutes of the Audit and Risk Management Committee meeting on 8 November 2017 were noted.

RECEIVED.

8. **PRINCIPAL'S GENERAL REPORT**

Governors considered a report of the Principal and the following matters were raised:-

- On Under 18s Programme, the Board welcomed the appointments of the external consultant to conduct the under 18 offer review and an Acting and Widening Participation tutor.
- The Board welcomed with thanks Eversheds Sutherland as its founding corporate partner and noted that the company were holding a pre-



concert reception linked to the School's concert in Carnegie Hall during New York audition week.

- Members noted the continued delivery of the technical theatre training courses in China, in association with industry partners, and that further courses would be held in Beijing and Shanghai over the coming months.
- The update on joint initiatives with Barbican staff, launch of Culture Mile and the School's lead on partnerships, with 40 potential partners identified, was noted and welcomed by the Board.

9. **ACADEMIC BOARD ANNUAL REPORT**

Governors considered the 2016/17 Academic Board Annual Report of the Principal and the following matters were raised:-

- The Chairman of the Academic Assurance Working Group said that the Group had met at the end of October to review the annual report and had made a number of recommendations for future reporting to the Board of Governors on the continuous improvement of the student academic experience; standards of awards (particularly concerning potential 'grade inflation'); and the research environment as set out in its report in item 9 on the agenda.
- On behalf of the Principal, and in response to a question from a Governor, it was confirmed that there had been measurable improvements in Technical Theatre in NSS scores concerning assessment. Action had been taken in respect of academic conventions with the 'Chicago' referencing method being promoted as the School standard. Further work was being undertaken in respect of the area of concern regarding a lack of clarity and consistency in the relationship between language of assessment criteria and feedback. This included the piloting of a banded pass / fail mark, with an emphasis on more context in written feedback, to see if this improved the student experience in respect of assessment.
- A Governor raised the matter of the report requiring a more 'even handed' description of Brexit which may potentially offer improved outcomes (para 2.4). With regard to this point, and on behalf of the Principal, it was noted that Brexit raised considerable uncertainty for the School with the future fees regime likely to have a significant impact on student enrolments

RECEIVED.

10. **ACADEMIC ASSURANCE WORKING GROUP**

With the agreement of the Chairman, Governors considered a late report of the Chairman of the Academic Assurance Working Group on Academic Assurances and the following matters were noted :-

- The Group had sought additional clarification from David Miller, External Examiner for the BA in Technical Theatre Arts programme, on his opinion of the standard of award for the programme. Subsequently, he had issued a statement which clarified that he considered the standards to be equivalent to or higher than elsewhere.
- The Group advised the Board that the academic assurances had been met sufficiently and that the Principal should be authorised by the Board to make the necessary academic assurances on its behalf.

**RESOLVED** – That the Board agreed that the academic assurances had been met sufficiently and that the Principal be authorised to make the necessary academic assurances on behalf of the Board.

**11. WAIVER REPORT - INTERIM DIRECTOR OF ADVANCEMENT**

Governors considered a report of the Principal on the appointment of an Interim Director of Advancement, during which Governors noted the circumstances of the retrospective waiver of the usual City procurement code in the instance, the requirement for an urgent appointment to the post and the School being unable to secure the appointment under the corporate contract.

RECEIVED.

**12. \* DATES OF NEXT MEETINGS**

Governors considered a report of the Town Clerk on dates of Board and Committee meetings in 2018 and the following matter was raised.

- The Town Clerk confirmed that it was proposed to look for alternate dates for the Board meeting in May and also the cycle of meetings in the Autumn to provide a better timescale for the completion of finance papers.

RECEIVED

**13. OUTSTANDING ISSUES**

Governors considered the report of the Town Clerk on outstanding issues.

RECEIVED.

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

There were no questions on matters relating to the work of the Board.

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

There was no other business that the Chairman considered urgent.

**16. 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 remaining items of business on the grounds that they involve the likely disclosure of exempt information as defined in paragraphs of Part I of Schedule 12A of the Local Government Act.

17. **NON PUBLIC MINUTES**  
**RESOLVED** – That the non-public minutes of the meeting held on 18 September 2017 be approved as a correct record.
18. **\* NON PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**  
The non-public minutes of the Remuneration Committee meeting held on 18 July 2017 were received.  
  
RECEIVED.
19. **\* NON PUBLIC MINUTES OF THE FINANCE & RESOURCES COMMITTEE**  
The non-public minutes of the Finance and Resources Committee meeting held on 6 November 2017 were received.  
  
RECEIVED.
20. **NON PUBLIC MINUTES OF THE AUDIT & RISK MANAGEMENT COMMITTEE**  
The non-public minutes of the Audit and Risk Management Committee meeting held on 8 November 2017 were received.  
  
RECEIVED.
21. **PRINCIPAL'S NON-PUBLIC REPORT**  
Governors considered a general report of the Principal.  
  
RECEIVED.
22. **UPDATE ON STRATEGIC PROJECTS**  
With the agreement of the Chairman, Governors considered a late report of the Principal on an update on strategic projects.  
  
RECEIVED.
23. **STRATEGIC PLAN BOARD SPONSORS**  
Governors considered a report of the Principal on Strategic Plan : Board Sponsors.  
  
**RESOLVED** – That the recommendations set out in the report be approved.
24. **\* HEFCE ANNUAL ACCOUNTABILITY RETURN**  
Governors considered a report of the Head of Finance and Business Administration on the HEFCE Annual Accountability Return 2017.  
  
RECEIVED.

25. **HEFCE ACCOUNTS DIRECTION 2017/18**

Governors considered a report of the Principal on the HEFCE Accounts Direction 2017/18.

RECEIVED.

26. **ORDER OF BUSINESS**

The Town Clerk asked Governors to consider agenda item 25 (Audited Financial Statements) in tandem with agenda item 34 (Finance Commentary).

27. **AUDITED FINANCIAL STATEMENTS**

Governors considered a report of the Chief Operating and Financial Officer on the Audited Financial Statements for the year ended 31 July 2017.

**RESOLVED** – That the reports and financial statements be approved.

28. **FINANCE COMMENTARY 2017**

With the agreement of the Chairman, Governors considered the late report of the Principal on the finance commentary.

**RESOLVED** – That the recommendations set out in the report be approved.

29. **AUDIT AND RISK MANAGEMENT COMMITTEE ANNUAL REPORT**

Governors considered the report of the Chief Operating and Financial Officer on the Annual Report of the Audit and Risk Management Committee to the Board of Governors and the Principal for the year ended 31 July 2017.

**RESOLVED** – That the Annual Report of the Audit and Risk Management Committee be approved.

30. **INTERNAL AUDIT UPDATE AND ANNUAL REPORT**

Governors considered the Annual Report of the Head of Internal Audit and Risk Management.

RECEIVED.

31. **FINANCE REVIEW - PERIOD 6**

Governors considered the revised report of the Principal on the School Finance Review – Period 6.

RECEIVED.

32. **GUILDHALL SCHOOL BUDGET REPORT 2018/19**

Governors considered the report of the Principal on the School Budget Report 2018/19.

**RESOLVED** – That the recommendations set out in the report be approved.

33. **PROJECTS UPDATE**

Governors considered the Projects Update report of the Director of Operations and Buildings.

RECEIVED.

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

There were no questions.

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

With the agreement of the Chairman, Governors considered a late report of the Principal on revocation of an Honorary Membership of the School.

**RESOLVED** – That the recommendation set out in the report be approved.

36. **CHANGE PROGRAMME**

Governors considered a report of the Director of Operations and Buildings on the change programme.

**RESOLVED** – That the recommendations set out in the report be approved.

**The meeting ended at 3.42 pm**

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Chairman

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

**Monday, 8 January 2018**

Minutes of the meeting of the Finance and Resources Committee of the Board of Governors of the Guildhall School of Music & Drama held at Committee Room 1 - 2nd Floor West Wing, Guildhall on Monday, 8 January 2018 at 11.30 am

### **Present**

#### **Members:**

Deputy John Bennett (Chairman)                      John Chapman  
Vivienne Littlechild (Deputy Chairman)

#### **Officers:**

Lynne Williams	-	Principal, Guildhall School of Music and Drama
Niki Cornwell	-	Head of Finance and Business Administration, Guildhall School of Music and Drama
Martin Newton	-	Town Clerk's Department

#### **1. APOLOGIES**

Apologies were received from Alderman William Russell and Jeremy Simons.

A Governor raised the question of the quorum and whether memberships should be reviewed to ensure an adequate number of Members were able to be present to make decisions at meetings.

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

There were no declarations.

#### **3. PUBLIC MINUTES**

**RESOLVED** – That the public minutes of the meeting held on 6 November 2017 be approved as a correct record.

#### **4. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES 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.

7. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 6 November 2017 were approved as a correct record subject to a minor amendment.

8. **ANNUAL TRANSPARENT APPROACH TO COSTING (TRAC) RETURN 2016/17**

With the agreement of the Chairman, the Committee considered the late report of the Principal on the Annual Transparent Approach to Costing (TRAC) Return.

**RESOLVED** – That the recommendations set out in the report be approved.

9. **GUILDHALL SCHOOL ACADEMIC YEAR 2017/18 FINANCE REVIEW - PERIOD 8**

With the agreement of the Chairman, the Committee considered the late report of the Principal on the School Academic Year 2017/18 Finance Review – Period 8.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

**The meeting ended at 12.33 pm**

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Chairman

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<b>Committee:</b> Board of Governors of the City of London School for Girls	<b>Date:</b> 19 February 2018
<b>Subject:</b> Terms of Reference and Frequency of Meetings of the Board of Governors of the Guildhall School of Music and Drama	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>

## Summary

1. As part of the post-implementation review of the changes made to the governance arrangements in 2011 it was agreed that all Committees/Boards should review their terms of reference annually. This will enable any proposed changes to be considered in time for the reappointment of Committees by the Court of Common Council.
2. The terms of reference of the Board of Governors of the Guildhall School of Music and Drama are attached as an appendix to this report for your consideration. A list of the dates of forthcoming Board and Committee meetings is set out below

## Recommendations

The Board is recommended to:

- a) approve the Terms of Reference of the Board for submission to the Court as set out in the appendix, subject to any comments; and
- b) consider the frequency of their meetings going forward.

## **Dates of forthcoming Board and Committee meetings**

3. All meetings **1.45** except where individually indicated:-

Tuesday 27 February - Governance and Effectiveness Committee  
Tuesday 6 March – Remuneration Committee  
Monday 30 April – Audit and Risk Committee  
Tuesday 1 May – Nominations Committee  
Thursday 24 May – Board

Wednesday 27 June - Finance and Resources Committee (**11.30**)  
Tuesday 3 July - Governance and Effectiveness Committee  
Friday 6 July - Audit and Risk Committee (**11.30**)  
Monday 23 July – Board

Monday 24 September – Board

Tuesday 2 October - Governance and Effectiveness Committee

Monday 12 November - Finance and Resources Committee  
Wednesday 14 November - Audit and Risk Committee (**10.30**)  
Monday 19 November - Board

**Contact:**

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## **BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA**

### **1. Constitution**

A Non-Ward Committee consisting of,

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

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

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

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

### **2. Quorum**

The quorum consists of any seven Common Council Governors (NB: amended by Court of Common Council in October 2017 to 'plus three co-opted Governors', subject to Privy Council approval)

### **3. Membership 2017/18**

- |   |     |   |
|---|-----|---|
| 6 | (3) | John Douglas Chapman                                |
| 9 | (3) | David Andrew Graves, Alderman                       |
| 3 | (3) | Vivienne Littlechild, J.P.                          |
| 8 | (3) | Jeremy Lewis Simons                                 |
| 8 | (2) | John Alfred Bennett, Deputy                         |
| 5 | (2) | Marianne Bernadette Fredericks                      |
| 5 | (2) | Jeremy Paul Mayhew                                  |
| 2 | (2) | Stuart John Fraser, C.B.E.                          |
| 1 | (1) | Michael John Cassidy, C.B.E., Deputy                |
| 1 | (1) | Graham David Packham                                |
| 4 | (1) | William Anthony Bowater Russell, Alderman & Sheriff |

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

- |   |   |   |
|---|---|---|
| the Principal of the Guildhall School for the time being  | - | Lynne Williams  |
| one Academic Member of the Guildhall School Staff, elected by the Academic Staff                | - | Jo Hensel   |
| one Non-Academic Member of the Guildhall School Staff, elected by the administrative staff      | - | Gareth Higgins  |
| one Guildhall School Student representative (President of the Student Union for the time being) | - | Thomas Steer  |
| up to 6 Non-City of London Corporation Members with appropriate expertise                       | - | Sir Andrew Burns, K.C.M.G.<br>Christina Coker, O.B.E.<br>Professor Geoffrey Crossick<br>Michael Hoffman<br><i>Vacancy</i><br><i>Vacancy</i> |

### **4. Terms of Reference**

To be responsible for:-

- (a) the approval of a strategic plan and the determination of the educational character and the mission/aims of the Guildhall School of Music & Drama and oversight of its activities;
- (b) the approval of an annual Business Plan;

- (c) the approval of annual estimates of income and expenditure;
- (d) the approval of the annual audited financial statements of the Guildhall School of Music & Drama;
- (e) the appointment of the Principal of the Guildhall School of Music & Drama.

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

Item	Date	Action	Officer responsible	To be completed/ progressed to next stage	Progress Update
1	July 2017	<u>Report on Board Membership's skills and diversity to be submitted to the Board.</u>	Town Clerk	For report to Board 2018	Returns still being received – for consideration at Governance and Effectiveness Committee and then Board in May 2018.
2	July 2017	<u>Staff Champion to be assigned to review each objective of the Strategic Plan 2018-2023</u>	Principal		Update on the Strategic Plan.
3	September 2017	<u>Membership of Sub Committees to be kept under review and prospective candidates to be reported to the Board for consideration.</u>	Principal / Town Clerk		Ongoing
4	November 2017	<u>Quorum of the Board</u>	Remembrancer		Privy Council approval awaited for change to quorum to provide for 7 Common Council Governors and 3 Co-opted Governors to be present.

Item	Date	Action	Officer responsible	To be completed/ progressed to next stage	Progress Update
5	November 2017	<u>CYM Safeguarding Plan</u> Unresolved human resources actions	Principal		Resolution of these outstanding matters expected by early January.

<b>Committee</b>	<b>Dated:</b>
Board of Governors of the Guildhall School of Music & Drama	19 February 2018
<b>Subject:</b> Principal's General Report	<b>Public</b>
<b>Report of:</b> Principal	<b>For Information</b>
<b>Report author:</b> Principal	

## Summary

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

- Quality of learning and teaching environment
- Partnerships with Barbican and City of London
- Under 18's Programme
- Future sustainability
- International
- Awards and Prizes

## Recommendation

That the Board receives the report and notes its contents.

Lynne Williams  
Principal  
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020 7382 7142

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# Principal's Public Report

## Main report

### 1. Quality of learning and teaching environment

I am pleased to report continuing success in many areas of teaching and learning across the School. A recent highlight was the outstanding concert at Carnegie Hall, NY given by three senior students, Jonathan Ferrucci, Ionel Manciu and James Newby. The concert was also the focus of a development evening hosted by our corporate partner, Eversheds Sutherland where we introduced 70 of their global leaders and their guests to the work of the School.

The concert in New York took place during a busy period of audition for music, acting and technical theatre prospective students. The quality of student presenting for audition was extremely high and there was a great deal of interest in studying with us. We are the first choice for many Americans and Canadians and they quoted our flexible teaching and learning environment and the opportunity for tailor-made programmes of study as the reasons for their choice. The trip also gave opportunities to speak with US higher education professionals and practising artists regarding innovations and challenges.

The new Guildhall Studio Orchestra followed its successful launch with an equally dynamic second event featuring students from across the music division and led by the Jazz Department. Music students also took part in the BBC's Bernstein Immersion Day, receiving high praise from both audience members and BBC professionals. Technical Theatre students had a major success with a video mapping project *Imaginarium* at Waddesdon Manor throughout Christmas weeks. The first opera of the term, Menotti's *The Consul* was performed to great acclaim followed by an innovative presentation of opera scenes and a thought-provoking *Post Mortem* directed and designed by visiting artists Lucy Bailey and Bill Dudley. Thank you to board members in advance of a very busy production season. We appreciate your attendance at upcoming plays and opera and our concert programme.

### 2. Partnerships with Barbican and with the City of London

One of the key objectives of Culture Mile is to build an irresistible and valued destination in partnership with Barbican, the Museum of London, LSO and a range of developing partnerships both within the physical Culture Mile area and adjacent to it. Culture Mile Learning will be an important part of this and the School is working closely with our partners to ensure pathways into higher education and the activities of the School are included in the education offer.

The distributed model for management and for the delivery of a programme of future activities has been agreed and proposals for a budget to support this work has been proposed to the City of London. In the distributed model, the Guildhall School will be leading on partnerships. Working with consultant Sian Bird, we have already identified 40 potential partners who want to contribute to Culture Mile in some capacity.

The Centre for Music project has now entered an intensive phase of development following the announcement of the winning design team in 2017. A presentation to the School Board of Governors by a member of the design team, Diller, Scorfidio and Renfro will immediately follow the board meeting in February to provide an overview of the latest plans and to discuss the opportunities for the School to have a visible and dynamic presence in the Centre. The member of the design team is coming from NY especially for this presentation so it would be appreciated if Board members could stay on for an hour post Board meeting. There will also be a quick overview of fundraising plans to date. The School is a major partner in the proposal for a Centre for Music and as such needs all Board members to be fully aware of the facts going forward.

### **3. Under 18's Programme**

Our external consultant has presented early findings of the Under 18 Review to the Senior Management Team and these will be discussed in depth at the Board 'away day'.

Governors and staff are completing annual visits to regional CYMs and most recently, the Principal and Board member Christina Coker visited Taunton CYM. We were impressed with the care and attention to detail in this developing centre. The Head of Centre reported 70 students enrolled and is hoping to double this number over the next year now that they have resettled at Richard Huish College. The Under 18 Review will help us consolidate the current work of all CYMs under a Guildhall Young Artist banner and provide guidance in the extension of activities especially within new technology, acting and production arts.

### **4. Future Sustainability**

Jeremy Newton, the new Vice Principal, Director of Advancement will commence 3 April. Our Development consultant from Graham Pelton, the Head of Marketing and External Relations and the Principal are leading briefing sessions with the new Director in advance of his start date.

We continue to be involved on many fronts with organisations such as UUK, CUK, London Higher and CIF, providing information to the government in their Brexit deliberations. We are still concerned about issues of mobility including our students and staff. Free flow of creative industries' practitioners across Europe and the UK is crucial to the continuing cultural excellence and innovation of the Guildhall School, the City of London and the UK higher education sector.

All staff have been required to undertake a new on-line Safeguarding course through EduCare as part of our commitment to regular safeguarding training. We continue to remain vigilant and have revisited processes and procedures especially as they pertain to our Under 18 programme.

We are planning a Graduates' Fair at the end of the 2017/18 academic year, drawing on experience gained from the Employability Week of 2014/15. We intend to open this event up to alumni and

external parties to share knowledge and experience with graduates entering the profession. This will also be an opportunity to raise awareness of the School's Alumni offering.

## 5. International

The first cohort of Chinese drama students from the Central Academy of Drama, Beijing have settled in well. Staff members will be travelling to China in the next few weeks to finalise audition processes for the second cohort who will commence in September 2018. More emphasis will be placed on English language skills than with the first cohort as this is an acting studies course where repertoire can be limited by inadequate understanding of English. Our technical theatre training programme delivered in China in association with our industry partners continued with further formal courses delivered in Beijing and Shanghai in November and December 2017.

The VP, Director of Guildhall Innovation, Helena Gaunt has been leading on the development of our new international strategy as part of the joint working planned with the Barbican. There are many areas of international programming in both organisations which need to be captured early in the planning cycle if we are to capitalise on visiting artists, companies and ensembles and provide students with the international experiences and opportunities for networking which give such a distinctive flavour to our courses. Ideas for progressing the strategy will be discussed at the Board's 'away day'.

## 6. Awards and Prizes

<b>Academic Assurance: employability</b>
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### External

Emma Nikolovska, Vocal Artists Masters – Performance, student of Susan McCulloch

- Winner of the first prize and the audience prize at the Maureen Lehane competition in the Wigmore Hall (**Prize: £2000 + £250**)

Michelle Alexander, Artist Diploma (Opera Studies, Soprano), student of Susan McCulloch

- the Audience Prize, the Presidents Prize and 2nd overall Prize in the Wagner competition (**Prize: Public masterclass with Dame Gwyneth Jones and Bayreuth Busaries**)

SooHong Park, MPerf Piano, student of Ronan O'Hora

- 2<sup>nd</sup> Prize in the Beethoven Piano Society of Europe Intercollegiate Piano Competition (**Prize: Complimentary years membership of the society**)

Ming Xie, MMus Piano, student of Ronan O'Hora

- 3<sup>rd</sup> Prize in the Concurso Internacional de Interpretacion Musical Diputacion de Valladolid (**Prize: 3000 Euros**)

Scott MacIsaac, MMus Piano, student of Ronan O'Hora

- 3rd Prize in the Dudley International Piano Competition (**Prize: £2000**)

Ryan Drucker, MPerf Piano, student of Martin Roscoe and Ronan O’Hora

- 4th Prize in the Dudley International Piano Competition (*Prize: £750*)

## **Juniors**

### **National Youth Orchestra places for 2017/18 season**

Patrick	Bevan	violin	Leader of Orchestra *
Charlotte	Ward	trumpet	
Clara	Falkowska	trumpet	
Lawrence	Schofield	trombone	
Seren	Nickson	violin	String Leader
Sebastian	Brooks	violin	
Kilian	Meissner	viola	
Erin	Cacace	viola	Co – Principal viola
William	Emery	viola	Principal viola
Felix	Rosenboom	cello	
Matteo	Walls	double bass	

Patrick left the School in the summer 2017 to go to Cambridge Uni but still fits the age profile so is an honorary Junior Guildhall student.

## **Alumni**

Dario Marianelli, FGS, Composition

- Nominated for a BAFTA for Best Original Soundtrack for ‘Darkest Hour’

Ewan McGregor OBE FGS, Acting

- Winner of a Golden Globe for Best Performance by an Actor in a Limited Series or a Motion Picture Made for Television for ‘ Fargo’

Alfred Molina, Acting

- Nominated for a Golden Globe for Best Performance by an Actor in a Supporting Role in a Series, Limited Series or Motion Picture Made for Television for ‘Feud: Bette and Joan’

British Composer Awards

- Tansy Davies nominated for ‘Forest’ in the Orchestral category
- Philip Venables winner for 4.48 Psychosis in Stage Works Category
- Laurence Crane nominated for Oomloop Het Ives’ in Small Chamber Category

**Staff**

Laurence Crane

- Awarded Paul Hamlyn Foundation Award for Artists 2017

Professor John Sloboda

- awarded an OBE in the 2018 New Year's Honours List for services to psychology and music

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<b>Committee</b>	<b>Dated:</b>
<b>Board of Governors of the Guildhall School of Music &amp; Drama</b>	19 February 2018
<b>Subject:</b> Annual Research & Knowledge Exchange Report for 2016/17	<b>Public</b>
<b>Report of:</b> Principal	<b>For Information</b>
<b>Report author:</b> Research Manager	

## Summary

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

- Research activity
- Doctoral programme and research-led training
- Research works and conferences
- Research Excellence Framework (REF)
- Research support and governance
- Research ethics
- Abstracts of funded projects (appendix)

## Recommendation

The Board are recommended to receive the report and appendix and note its contents.

Lynne Williams  
Principal  
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## **Research & Knowledge Exchange Committee**

### **Annual Report for academic year 2016-17**

Research activity in this academic year continued to flourish, with new areas of work developing and growth of the research active community. During this academic year, the School moved further towards recognising the diverse research areas arising alongside our perennial strengths in performance and composition, reflecting the developmental nature of the research environment at Guildhall.

#### **Research activity**

New appointments and awards solidified Arts and Health as a significant programme of activity for the School. Dr Stuart Wood was recognised for services to Music Therapy with the award of Member of the Order of the British Empire. Dr Wood was also granted Wellcome Seed Award Funding of £62k to support *Aerial*, a project that explores musically how carers and people living with dementia communicate in everyday situations. Using music as a tool it will celebrate care work, recording natural moments in care situations and analysing them to create new compositions. Dr Alex Mermikides was appointed as Doctoral Programme Leader, with a remit to oversee and develop the doctoral programme and nurture the research culture within the Drama discipline. An established scholar in collaboration in contemporary theatre-making processes in the UK and the intersection between performance and medicine/health, Dr Mermikides has directed performances on medical themes and is currently working on a monograph on theatre, medicine and concepts of the human.

Supported by the AHRC Cross Language Dynamics project led by the University of Manchester, *The Tale of Januarie*, a new opera by composer Prof Julian Philips and librettist Stephen Plaice premiered in March 2017. This new full-length, main scale opera attracted wide interest in press and media, large audiences, and generated lively critical debate amongst the opera community not just about the nature of contemporary opera but also the function and quality of text within this music driven art form. The opera was supported by a number of impact events, both internal and external, including a pre-performance discussion on the 6th March 2017. Professor Julian Anderson premiered *The Imaginary Museum* at the BBC Proms to critical acclaim. *4.48 Psychosis* composed by Guildhall-ROH Doctoral Composer in Residence 2016 Dr Philip Venables was recognised with further national awards: it won the Royal Philharmonic Society Award for Large-Scale Composition, won the British Composer Award for Stage Works, and was nominated for an Olivier Award for Best New Production. A revival is planned in April 2018 at the Lyric Hammersmith, with further revivals in planning. Daniel Kidane, a first-year doctoral student composer, received a £50k Paul Hamlyn Award for Artists.

Led by National Opera Studio, funding was sought and awarded from Help Musicians UK for a project titled *National Residencies, Opera Roots and Diverse Voices*. Dr Cormac Newark will work with the National Opera Studio on the Diverse Voices strand of the projects, interrogating views of diversity in the opera industry and education, sharing initial findings with key opera industry players in order to develop a longitudinal research project.

Research into the Social Impact of Making Music developed in collaboration with the international SIMM network, a platform aiming to increase discussions on the topic. Prof John Sloboda hosted the second international SIMM-posium, bringing together researchers, practitioners, and policymakers to deepen rigorous and evidence-based understanding of how active participatory music making may be used to bring measurable social benefits to groups of individuals in diverse situations. Through a highly selective process, the event hosted 104 attendees from over 20 countries over two days. Discussions began on how to locally capitalise on this collaboration through further joint research.

Addressing the joint Guildhall Barbican question of developing an archive to document and showcase the history of our institutions, Drs Matthew Harle and Tom Overton were appointed as Guildhall-Barbican Postdoctoral Research Fellows (job-share). Matt and Tom will be laying the foundations for a joint Barbican Guildhall archive with sustainable digital and physical interfaces, the latter in close collaboration with the Barbican library. They are sharing this post primarily as a research position, with a particular emphasis on developing wider public access to our archive in relation to the histories of both institutions.

Further grant applications to the Leverhulme Trust Artist in Residence scheme, HEFCE Connecting Capabilities Fund (collaborative bid led by City, University of London), AHRC (led by Kings College London), and the Being Human Festival display a growing research culture, literate in the funding domain. Strategic discussions and negotiations with current AHRC Doctoral Training Partnerships led to the development of a City of London/Culture Mile approach to involvement. Guildhall School is partnered with the Museum of London, London Symphony Orchestra, and Barbican Centre as a Culture Mile partner included in the proposal for the future of TECHNE, an arts and humanities doctoral programme led by Royal Holloway, University of London. New associations developed this year are evidenced through: signature of a memorandum of understanding with Shakespeare's Globe, driven by doctoral supervision collaboration; attendance at an École des École workshop focussed on research; a visit to the University of Ghent to develop the SIMM research area discussed above; and the School hosted McGill University Early Modern Conversions workshop, developing an opera around Shakespeare's *Much Ado About Nothing*. Networking also continued through our membership in The Culture Capital Exchange (TCCE), London Higher, and Conservatoires UK (CUK). Consultation on the development of the Centre for Music included consideration of how research could be embedded within the centre and allow for development of a multi-discipline centre of research excellence.

### **Doctoral Programme and research-led training**

Technical Theatre and Acting continued to grow in the doctoral programme with new students accepted to pursue directorial approaches to acting, applied theatre techniques for teachers, the ethics of representation in costume design, continuing the trend of broadening the areas of research within the programme, which enjoyed another large intake, including four staff members. One such staff member, Pat Shammon,

**Academic Assurance:  
continuous improvement  
of the student academic  
experience**

undertakes a project looking at the incidence and character of made props in the London outdoor theatres, which will enjoy co-supervision from Dr Farah Karim-Cooper of Shakespeare's Globe. Stefania Donini began the first Barbican-Guildhall studentship with a project investigating how 'audience experience' and 'cultural branding' models are produced through public programming and engagement strategies, using the Barbican Centre as a case study to outline challenges and opportunities for institutional change.

Table of student activity since programme inception

Academic Year	Student entry	Total student headcount	Student exit	Submissions within 4 year FT or 7 years PT	students in suspension	students withdrawn	Total programme completions
<b>08/09</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
FT	1	1					
PT		0					
<b>09/10</b>	<b>4</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
FT	4	5			0	0	
PT		0					
<b>10/11</b>	<b>1</b>	<b>5</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>
FT	1	5	1		0	1	
PT		0					
<b>11/12</b>	<b>7</b>	<b>10</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>0</b>
FT	5	10			0	2	
PT	2	0	2			0	
<b>12/13</b>	<b>4</b>	<b>11</b>	<b>3</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>
FT	4	11	3	3	0	0	3
PT		0					
<b>13/14</b>	<b>7</b>	<b>19</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>5</b>
FT	5	16	2	2	0	0	5
PT	2	3					
<b>14/15</b>	<b>11</b>	<b>28</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>0</b>	<b>6</b>
FT	9	22	1	1	3	0	6
PT	2	6					
<b>15/16</b>	<b>14</b>	<b>41</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>9</b>
FT	9	29	4	3	3	1	9
PT	5	12			2		
<b>16/17</b>	<b>16</b>	<b>49</b>	<b>10</b>	<b>6</b>	<b>4</b>	<b>4</b>	<b>18</b>
FT	12	27	4	3	3	1	12
PT	4	22	6	3	1	3	6

As you can see from the above, 16/17 reflects a maturing programme. The satisfying number of on-time completions (six) shows institutional investment in the programme beginning to bear consistent fruit; this is a trend we expect to accelerate over the coming academic years. The number of withdrawals (four) is evidence of the programme's as it were efficient housekeeping: one was due to unhappy personal circumstances, and nothing to do with the programme per se, while the others were all due to the increasing professional success of the students outside it.

Dr Biranda Ford was appointed as Graduate Training Leader, tasked with developing the doctoral training provision and research-led teaching across the School.

**Academic Assurance:  
continuous improvement**

Supporting students to complete their own practice-based research enquiry so that they gain knowledge, skills and/or a portfolio of creative work for their own artistic and professional development, research-led teaching produces practitioners who through undertaking original research can lead innovation in their chosen fields.

Feedback from Students is an integral part of the development of the doctoral programme.

Previous feedback (14/15) included concerns about the relevance of the training available and the lack of sense of a learning community (15/16). This year doctoral Training embedded further so that while already compulsory for first year students, it became an integral part of the doctoral student week, addressing a broad range of research knowledge and skills tailored to the specific cohort of students each year. The termly curriculum is now planned in consultation with students (focus groups at end of first year to inform the following year, and also with first year during Autumn term for spring and summer terms) to ensure continued relevance to programme of study. The afternoon seminars are for all years and invite in leading exponents of practice based research and also offer students the opportunity to develop their skills of presentation and dissemination. Professional skills are addressed through seminars in topics such as: Approaches to teaching and curriculum design, writing grant applications, Presentation skills, writing for journals, Innovative ways of disseminating your work. Training and seminars are also attended by staff in the school and have become a resource for the development of research led teaching in their own areas (e.g. Leadership, technical theatre, WBP.) Attendance at the doctoral training and ResearchWorks programme (usually scheduled on Mondays to align with the training sessions) has improved through better communications (including a joint schedule) and incentivised attendance. Opportunities to present and interact are increasingly disseminated (including the CUK student conference and the Reflective Conservatoire Conference) and organisation of a termly social event for students and staff to get to know each other (linked to training and ResearchWorks for convenience).

Resources are reviewed each year in order to ensure financial and operational sustainability, optimising the size of the cohort and providing for staff admission to the programme with fee waiver. Financial forecasting has been modelled, with annual review planned.

Visibility and communications of the programme and the students was raised in 14/15 and 15/16 as an issue. The programme coordinator is working with the Digital Marketing Officer to create dedicated doctoral student webpages, and the Doctoral Programme Leader is reviewing the website content. A doctoral student email group has been created and circulated to relevant departments, so that doctoral students can be kept abreast of activities.

The Doctoral programme continues to be validated by City, University of London, overseen by City Course Board (comprising of City and Guildhall staff), with City regulations incorporated into Guildhall research degree regulations and the doctoral

handbook. Oversight by City, University of London has become more light-touch in the last year, following revalidation in 2016, but scrutiny at key points of the doctoral journey continue, notably in the approval of external examiners. Planning for Research Degree Awarding powers began, with application likely in academic year 19/20 or 20/21 (dependent on completions).

### **ResearchWorks and conferences**

In September 2016, the School hosted the annual Royal Musical Association conference, RMA 2016, presenting the largest ever programme and attendance with over 240 delegates over three days. We attracted over 130 proposals (RMA record) and programmed 138 speakers and chairs, from across Europe, USA, Australia, New Zealand, China. The conference was very well received by the RMA and delegates, introducing new programming and management ideas to RMA, which have been taken forward to future conferences.

During this year, we bolstered our ResearchWorks offering to become a regular slot in the academic term with 25 events, including academic papers, lecture recitals, and pre-performance talks. Showcasing our internal strengths and inviting in experts in new areas, we attracted 700 attendees during the academic year. Some highlights included *The New Librettist: The Role of the Writer in Opera* event which addressed part of the industry who feel under-represented and received a large response requiring a venue change to accommodate 120 attendees (30 on a waiting list). The seminar *Noh Time Like The Present... Noh & Western Culture*, with international scholars and professional actors, debated one of the world's oldest theatre traditions and its place in today's globalised culture, featuring a demonstration of Noh techniques. Linked to a Noh performance at LSO St. Lukes, this event attracted 56 attendees. A termly ResearchWorks and Doctoral training event was developed in collaboration with the Institute of Musical Research at Royal Holloway, University of London, and the Centre for Musical Performance as Creative Practice at Cambridge University, inviting experts to provide masterclasses and interact with students and researchers.

### **Research Excellence Framework (REF)**

Following Lord Stern's review of the REF published in July 2016, the government proceeded with a detailed consultation to consider next steps for REF 2021. The department fed into HEFCE regarding the REF development process in the following ways:

- REF Consultation March 2017 – we submitted a School submission and supported the CUK and UUK submissions to this overall process consultation, seeking for HEFCE to consider and address the unique needs of the conservatoire and small specialist institutions.
- REF Consultation September 2017 – we submitted a School submission to this small consultation focused on staff identification and output portability, highlighting the need for simplification which allows for institutions outside the traditional university model.
- Survey, *Estimating the size of the submitted pool*, submitted 9<sup>th</sup> October 2017.

Before and during the summer, we consulted broadly with staff about REF2021. Communicated via an all staff email, some targeted emails, and the staff eZine, we requested staff to self-identify as having or planning to have outputs that could be considered within the research excellence framework. This internal consultation has provided the first outline of available outputs and interested staff in the next REF, generating new conversations with staff from an array of departments and uncovering previously unknown outputs. During the next academic year, this information will be used, alongside the guidance available from HEFCE, to develop a more complete picture of the School's REF2021 submission.

### **Research support and governance**

Research & Knowledge Exchange Committee: Termly Committee meetings took place, providing oversight on strategic planning and implementation of research development and procedures. The terms of reference for the committee was reviewed and redefined this year, to provide clarity of purpose, address issues of quoracy, and reconsider and widen the membership. By introducing a system of core and non-core membership, the committee can now address quoracy and efficient processing of documentation, while ensuring oversight of the activities of the committee from a wide representation of the School.

Intellectual Property (IP) policy: work was undertaken in 2016-17 to review the current School policy on Intellectual Property, which was found to be outdated and insufficient for the current needs of the School. The department undertook a full review of current conservatoire and university practice, held a School-wide consultation and drafted a new policy, for final consultation, legal review, and approval in Autumn 2017.

Internal Funding and the Peer Review College: this year saw nine applications to the Research and Knowledge Exchange Committee Funding Scheme, of which six projects were successful, supporting three new research projects, one curriculum initiative, and two professional development dissemination opportunities (some abstracts below for reference). A review of the Peer Review College was undertaken to account for how members have participated and allow some members to step down on request, with the purpose of easing the administrative burden and speeding up the approval process. New members were added to the Peer Review College, with each member allocated a type of application they must review (research project/curriculum initiative/lightbulb fund (formerly innovation fund)). Review of the Professional Development – Dissemination fund was allocated to the Chair of the Research & Knowledge Exchange Committee.

Staff Development and structures: the department further considered the structures and supports required to ensure we are complying with the UK Concordat to Support the Career Development of Researchers. The research team met with a large number of staff to discuss research possibilities, recognising the range of research awareness and skills, adjusting to the needs of the individual and providing appropriate outlets for development (including doctoral programme entry, internal funding, mentoring, etc.). Working with HR and under guidance from the Principal, the team began discussions about the staff structures available for reward and retention of researchers, beginning to consider how to put in place progression opportunities that allow us to compete with university models.

## Research Ethics

Table of Applications

External	4
Guildhall School	
Doctoral Student	11
Staff	3
UG or PG Student	2
Grand Total	20

Ensuring due diligence for research ethics and governance is met through policy and the research ethics committee, which currently has nine members (including two new lay members recruited during this year). Applications to our research ethics process increased to 20 applications this year, which is in line with the large doctoral intake during the last few years. Information is provided on the School Intranet and doctoral students attend an ethics training session (compulsory for first years). Ethics applications are reviewed by email circulation to the committee, raising questions or requesting further information in order to support the highest ethical standards for our research. All applications were approved apart from one which was withdrawn due to student withdrawal. The ethics committee make every effort to ask questions, request information, and suggest revisions that can support the application to reach approval. Undergraduate or Postgraduate projects are assessed by risk: if a research project involves human participants, the student completes a risk assessment form below and submits this to their Module Tutor. If the project is categorised as 'medium' or 'high' risk by the tutor, it will be referred to the Head of Department for referral to the Research Ethics Committee by circulation. Low risk assessment is noted and filed; the tutor and student discuss steps to keep risks to a minimum. External applications are considered in the case where applicants wished to circulate a study to internal students. All applicants must provide a participant information sheet, on which they must stipulate who they may contact if the study harms them in any way (their Supervisor, Head of Department, or the Head of Research).

To date, no notifications of harm or adverse effect from a study have been received.

## **Appendix: Abstracts of Funded Projects from the Research & Knowledge Exchange Committee Funding awarded in AY16/17**

**Project title:** The Creative Singer

**Project type:** Curriculum Initiative

**Principal Investigator:** Sally Burgess

**Abstract:** *It is widely recognised in the profession that successful opera singers need to be innovative, individual, expressive, passionate creative artists – and sing! Teachers of the Arts commonly believe that artistry grows from within the Artist.*

*Our teaching approach is a development of that theme: “to create a climate in which a performer can give their Inner Artist permission to discover moment-by-moment awareness,” (Eloise Ristad A soprano on her head; Right-side-up reflections on life and other performances; Real People Press 1982, p6) to assimilate all the specialist inputs they receive and make them their own; to acquire the whole “performance package” and grow their talent into artistry.*

*Following on a trial at a British Youth Opera Summer School (2016) we would like to do a fuller study by applying our integrated approaches of Mentoring/Coaching and the Feldenkrais Method, the Burgess-Meitlis approach, over the 5-month Introduction to Opera course, during which two casts would be rehearsing Mozart’s **Magic Flute** at The Guildhall School of Music and Drama, to evidence ways in which this work can further the development of young singers.*

*What we plan to establish is how the Burgess-Meitlis approach connects the singer with their own flowing, confident creativity. Both Burgess and Meitlis have worked in the profession for over 25 years and subsequently taught nationally and internationally for the past 10 years. From our previous work, we know that the Burgess-Meitlis approach will interest colleagues (singers, teachers, conductors and directors) in training institutions and opera houses both nationally and internationally.*

**Project title:** Brahms Re-heard: Creative Performance through the Historical Lens

**Project type:** Research Project

**Principal Investigator:** Jacqueline Ross

**Abstract:** *At the center of this proposal is a radically new approach to the understanding of Brahms' string writing - through the study and transcription of his vocal music.*

*The fundamental question - “How to play Cantabile in the late 19th century?” - addresses widespread misunderstanding of Brahms string interpretation, which over the course of the last century has increasingly lacked musical flexibility and stylistic conviction. Through a greater understanding of historical factors such as rubato timing, portamento, and vibrato, this project seeks to develop a method for creating imaginative and engaging performances in historical context. The re-examination of Brahms through the lyrical core of his music also challenges the concept of “absolute music” as well as the received perception of Brahms as strictly a formalist.*

**Project title:** Heinrich Neuhaus: A Life Beyond Music

**Project type:** Research Project

**Principal Investigator:** Maria Razumovskaya

**Abstract:** *The Russian pianist Heinrich Neuhaus (1888–1964) was a unique phenomenon in the cultural and intellectual history of the twentieth century. With his cousin being the Polish composer Karol Szymanowski, and uncle being the composer and pedagogue Felix Blumenfeld, Neuhaus was part of a formidable musical dynasty. Even beyond his two most famous students, Emil Gilels and Sviatoslav Richter, the seemingly unending torrent of Soviet-trained laureates emerging from the world’s most prestigious music competitions confirmed Neuhaus’s international recognition one of the pillars of what has been termed the ‘Russian Piano Tradition’. Neuhaus’s book *About the Art of Piano Playing* (1958) was instantly translated into six languages, and sold*



*out within days of appearing on the shelves; and at very height of the Cold War, US students joined countless Europeans in requesting permission to be admitted into Neuhaus's famous 'Class 29' at the Moscow Conservatory.*

*Despite his enormous significance to wider musical and interdisciplinary artistic practices in the twentieth century, and his continuing relevance to musicians today, Neuhaus's contribution to pianism and pedagogy remains a highly mythologised and misunderstood subject area. I have drafted a monograph Heinrich Neuhaus: A Life Beyond Music which has been reviewed by Boydell & Brewer (USA), and I am currently in the process of revising this for resubmission in accordance to their reader reports. I will also share these ideas and gain feedback by giving a paper at the University of Bristol in April from the revised material. This research grant would allow me to finalise the necessary revisions to gain a contract for the monograph. This entails accessing and reviewing key materials in Russian archives which have been recently declassified and that shed new light on Neuhaus's relationship with the State. I have located these and have already been granted permission to explore them. Additionally it will allow me to acquire reproduction permissions for extracts from these to be included in the monograph.*

**Project title:** National Flute Association

**Project type:** Professional Development - Dissemination

**Principal Investigator:** Ian Clarke

**Abstract:** *There are very few conventions/conferences in this field that have the ability to stage concerto premieres with professional orchestras. The annual NFA (National Flute Association) convention in the USA is the only one that is able to do this annually. The convention runs over four days at a convention centre with only one evening concert devoted to concertos with a live orchestra. Each year there are many applications to present at the convention and many of these are from HE and other leading professionals in the field. Ian Clarke was amongst a small select group that were specially invited to present before this process began. Ian Clarke's work is largely in his capacity as a flute player-composer-educator with the research component falling under 'Practice as Research'. This convention is probably going to have the largest concentration of people in the academic and wider flute field this year. These will range from those engaged in academic research and education to leading performers as well as students as well as flute enthusiasts and a large slice of the flute industry. Ian will give three presentations at the conference.*

**Project title:** Holism: Possibilities and Problems

**Project type:** Professional Development - Dissemination

**Principal Investigator:** Lucien Jenkins

**Abstract:** *Lucien Jenkins has been invited to take part in an international, interdisciplinary conference entitled 'Holism: possibilities and problems' which will consider issues relating to concept of holism. His contribution will be a presentation with the title 'Fragmenting, mending, dying: the loss and reconstruction of the whole in an 18th-century novel'. The multi-disciplinary conference comprises of 70 attendees and 50 papers from disciplines including psychotherapy and philosophy, so Lucien Jenkins' research will be taken to an entirely new audience.*

**Project title:** Enhancement of two current projects: 1) Phantom on Film, and 2) The Operatic Canon

**Project type:** Research Project & Professional Development: Dissemination

**Principal Investigator:** Dr Cormac Newark

**Abstract:** *The structure of the application is two composite packages of work, each relating to one of the external research network grants I currently hold (respectively, from the Leverhulme Trust and the Arts and Humanities Research Council) and each made up of several smaller applications*

*(for dissemination and impact activities, small pieces of research not foreseen in the original external grant applications or not admissible under the particular terms of the relevant funding programme, and so on). Thus, the work straddles the Professional Development and Research Project routes of our internal scheme, but for the sake of getting a proper overview of the work proposed, I have been asked to present it as one application.*

The Operatic Canon project addresses the problem of when, where and in what terms opera became focused on canonic repertoires, one that has received remarkably little consideration among scholars: while we now know a lot about how symphonies, sacred works, and string quartets stayed in concert repertoires, little systematic effort has gone into determining the practical or aesthetic pressures shaping long-term opera repertoires--issues that are of urgent concern to today's opera industry. The planned workshops and public debate will be devoted to exploring the roles of these teams and other key figures in opera production and consumption, outlining competing and complementary conceptual and methodological approaches to the subject and comparing tendencies found in different countries and regions within countries.

The Phantom on Film project considers Gaston Leroux's *Le Fantôme de l'Opéra* (1909-10), a unique record of the most important social and artistic institution in the 'capital of the nineteenth century', Paris. Since the novel's publication it has radically transcended that historical-geographical specificity and become the object of constant creative re-interpretation all over the world. Nowhere is this more compellingly illustrated than in the fifty-plus screen adaptations — silent films and talkies, horror films and musicals, cartoons and telenovelas and more — that have been made in places as far apart as Hollywood, Brazil and China between 1916 and today. Through its International Networks Grant scheme, the Leverhulme Trust in the UK has funded this global interdisciplinary research project to map the mechanisms and extraordinary extent of cultural transfer represented by the 'Phantom on Film' phenomenon.

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