Public Document Pack

Board of Governors of the Guildhall School of Music and Drama

Date: **MONDAY, 18 FEBRUARY 2019**

Time: **1.45 pm**

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

Members:

Vivienne Littlechild MBE (Chairman)
Deputy John Bennett MBE (Deputy Chairman)
Randall Anderson
Sir Andrew Burns
Deputy Michael Cassidy
John Chapman
Felicity Chilton
Professor Geoffrey Crossick
Professor Maria Delgado
Stuart Fraser
Marianne Fredericks
Shreela Ghosh
Gareth Higgins
Michael Hoffman
Ann Holmes
Jeremy Mayhew
Graham Packham
Alderman William Russell
Andy Taylor
Lynne Williams

Enquiries: **Martin Newton**
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Lunch will be served in the Guildhall Club at 1pm
Please note that part of the meeting may be subject to audio visual recording

John Barradell
Town Clerk and Chief Executive

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 19 November 2018.

For Decision
(Pages 1 - 6)

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

To receive the public minutes of:-

a) the Finance & Resources Committee held on 12 November 2018; and
b) the Audit & Risk Management Committee held on 14 November 2018.

For Information
(Pages 7 - 16)

5. *** OUTSTANDING ACTIONS**

Report of the Town Clerk.

For Information
(Pages 17 - 18)

6. *** TERMS OF REFERENCE AND DATES OF MEETINGS**

Report of Town Clerk.

For Decision
(Pages 19 - 24)

7. **SKILLS SURVEY**

Report of the Town Clerk.

For Decision
(Pages 25 - 40)

8. **VISITOR STRATEGY**

Report of the Assistant Town Clerk and Culture Mile Director.

For Information
(Pages 41 - 70)

9. **PRINCIPAL'S PUBLIC REPORT**

Report of the Principal.

For Information
(Pages 71 - 82)

10. **RESEARCH AND KNOWLEDGE EXCHANGE ANNUAL REPORT 2017/18**

Report of the Principal.

For Information
(Pages 83 - 96)

11. **BARBICAN GUILDHALL CREATIVE ALLIANCE UPDATE**

Report of the Principal.

For Information
(Pages 97 - 100)

12. **OFFICE FOR STUDENTS PREVENT RETURN**

Report of the Principal.

For Information
(Pages 101 - 106)

13. *** ACTION BETWEEN MEETINGS**

Report of the Town Clerk.

For Information
(Pages 107 - 110)

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

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

16. **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.

For Decision

Part 2 - Non Public Agenda

17. **NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 19 November 2018.

For Decision
(Pages 111 - 114)

18. *** NON PUBLIC MINUTES OF SUB-COMMITTEE MEETINGS**

To receive the non-public minutes of:-

a) the Finance & Resources Committee held on 12 November 2018; and
b) the Audit & Risk Management Committee held on 14 November 2018.

For Information
(Pages 115 - 124)

19. **ANNUAL TRANSPARENT APPROACH TO COSTING (TRAC) RETURN REPORTING FOR ACADEMIC YEAR 2017/18**

Report of the Principal.

For Decision
(Pages 125 - 148)

20. **WAIVER REPORT: STEINWAY LEASE AGREEMENT**

Report of the Head of Music Administration, Music.

For Information
(Pages 149 - 154)

21. **ESTATES STRATEGY**

Report of the Principal.

For Information
(Pages 155 - 160)

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

Report of the Principal.

For Information
(Pages 161 - 188)

23. **BREXIT UPDATE**

Report of the Principal.

For Information
(Pages 189 - 192)

24. **ACCESS MONITORING**

Report of the Principal.

For Information
(Pages 193 - 208)

25. *** MANAGEMENT INFORMATION DASHBOARD**

Report of the Principal.

For Information
(Pages 209 - 226)

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

27. **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

28. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 19 November 2018.

For Decision

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BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Monday, 19 November 2018

Minutes of the meeting of the Board of Governors of the Guildhall School of Music and Drama held at Committee Rooms - 2nd Floor, West Wing, Guildhall on Monday, 19 November 2018 at 1.45 pm

Present

Members:

Vivienne Littlechild (Chairman)	Marianne Fredericks
Randall Anderson	Gareth Higgins
Sir Andrew Burns	Michael Hoffman
Deputy Michael Cassidy	Ann Holmes
John Chapman	Jeremy Mayhew
Christina Coker O.B.E.	Graham Packham
Professor Geoffrey Crossick	Andy Taylor

In Attendance

Nicy Roberts

Officers:

Sandeep Dwesar	-	Barbican Centre / GSMD
Steve Eddy	-	Barbican Centre / GSMD
Sean Gregory	-	Barbican Centre
Graeme Hood	-	GSMD
Alison Mears	-	GSMD
Jeremy Newton	-	GSMD
Martin Newton	-	Town Clerk's Department
Jonathon Poynor	-	Barbican Centre / GSMD
Jonathan Vaughan	-	GSMD
Sarah Wall	-	Chamberlain's Department

1. **APOLOGIES**

Apologies were received from the Deputy Chairman, Felicity Chilton, Stuart Fraser, Alderman Russell and Lynne Williams.

2. **CHRISTINA COKER**

The Chairman, on behalf of Members, paid tribute to Christina Coker who was attending her final meeting of the Board at the end of a 3 period (nine year) spell as a Governor, which had included a chairmanship role on the Audit and Risk Management Committee. The Chairman praised Christina Coker's dedicated and invaluable past work with the Board and its committees and said that she would be missed by all at the School. The Committee and officers endorsed these comments and Christina Coker thanked all for their kind words.

3. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
There were no declarations.

4. **PUBLIC MINUTES**
RESOLVED – That the public minutes of the Board meeting held on 24 September 2018 be approved as a correct record, subject to the inclusion of Michael Hoffman's apologies for absence.

The public minutes of the Governance and Effectiveness, Audit and Risk Management and Finance and Resources sub committee meetings held in October were received as information, subject to the Board noting that a meeting had been arranged with the Director of HR in relation to important staffing recruitment and retention issues that were required to be resolved at the earliest opportunity.

5. **OUTSTANDING ACTIONS**
The Town Clerk reported on outstanding actions and the following matters were raised:-

- The Board noted that the skills report had been submitted to the Governance and Effectiveness Committee who had requested that a further breakdown of raw data provided be undertaken before the report is presented to the Board.

- A paper on teaching and office space requirements would be submitted to the Board in February.

- On Milton Court, and original BREAM projections, the Director of Operations and Buildings said that the original design brief for the building had been based on target assumptions that required reconsideration as the building operated more efficiently than would be typical.

RECEIVED.

6. **PRINCIPAL'S PUBLIC REPORT**
The Board considered the Principal's public report.

RECEIVED.

7. **INTERNAL AUDIT ANNUAL REPORT AND OPINION**
The Board had before it the Head of Audit and Risk Management's report on the internal audit annual report and opinion.

The following matters were raised:-

- A Governor referred to the identified risk on the catering contract and that this was not under the School's control, arising from CoL Police

not having signed the contract, and that this had been accepted by the CoL Audit and Risk Committee.

- The risk relating to declarations of interest was corporate and not able to be solved just by the School.

- On data futures it was noted that greater resource would be required to ensure this expanding work area was compliant.

RECEIVED.

8. **GOVERNANCE MATTERS**

The Principal reported on governance matters.

The following matters were raised:-

- Discussion took place on section (1) of the appendix on the compliance statement and Paragraph 3 (under Remuneration – page 64 of the agenda pack), insofar as reference should be made to the CoL 'overseeing' remuneration', taking account of market forces (rather than 'set by').

- Noted that Paragraph 2 (the governing body protects institutional reputation, etc – page 62) should make clear that declarations of interest by the Board's co-opted members are also available on the CoL's website.

- A Governor put forward the view that further reference should be made to the strength of the Board's work with the Executive in Paragraphs 2, 3, 5, 6 and 7 of the statement to reinforce the submission and that Paragraph 7 (governance structures – page 66) should refer to the election of Common Councilmen.

- On section (3) relating to the Capital Projects Strategic Working Group, a Governor said that the 'background' section should properly describe the Silk Street initiatives (rather than 'including a new front door').

- It was noted that the proposed membership of the Working Group should refer to the Director of Operations and Buildings and the Chief Operating and Financial Officer (rather than representatives).

- It was noted that submission of the statement was due by 1 December and a Governor asked that the attention of the OfS be drawn to the statement reflecting a further enhancement of the previous position.

RESOLVED – That, subject to the above comments, approval be given to

(a) the compliance statement with the HE code of governance set out in section (1) of the appendix to the report;

(b) the establishment of a Remuneration and Nominations Committee (in place of the separate Remuneration Committee and Nominations Committee) and its terms of reference set out in section (2); and

(c) the establishment of a Capital Projects Working Group of the Board and its terms of reference set out in section (3).

9. **ACADEMIC ASSURANCES**

Governors considered the report of the Principal on academic assurances.

Arising from comment and discussions, the following was raised:-

- In response to a request for a further Board member to serve on the Academic Assurance Working Group, Ann Holmes put herself forward for this role.

- A Governor suggested amendments to section 5.5 of the annual report (point 10) to include a reference to 'if so, how they might be addressed'; and to appendix F (Ethnicity – paragraph 2) to include a reference to 'BAME'

RESOLVED – That

(a) Ann Holmes be appointed as a member of the Academic Assurance Working Group;

(b) the contents of the Academic Board Annual Report 2017/18 and suggested amendments outlined above be noted; and

(c) authority be delegated to the Town Clerk, in consultation with the Chairman and Deputy Chairman of the Board, to confirm that the academic assurance statement can be made following advice received from members of the Academic Assurance Working Group.

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 was no urgent business.

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 remaining 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.

13. **NON PUBLIC MINUTES**

RESOLVED – That the non-public minutes of the Board meeting held on 24 September 2018 be approved as a correct record.

The non-public minutes of the Governance and Effectiveness, Audit and Risk Management and Finance and Resources sub committee meetings held in October were received as information.

14. **PRINCIPAL'S NON PUBLIC REPORT**
The Board considered the Principal's non-public report.

15. **STANDING ORDER NO. 40**
The Board agreed to continue to consider the remaining business after the usual 2 hour meeting period.

16. **BUSINESS PLAN**
The Principal reported on the School's business plan.

17. **MANAGEMENT INFORMATION 'DASHBOARD' - SEPTEMBER 2018 (PERIOD 6)**
Members had before them the Principal's report on the management information 'dashboard' – September 2018 (period 6).

18. **BREXIT MITIGATION STRATEGY - MUSIC DEPARTMENT**
The Vice Principal and Director of Music reported on the Brexit Mitigation Strategy for the Music Department.

19. **CENTRE FOR MUSIC UPDATE**
The Board considered the Chief Operating and Financial Officer's paper on the Centre for Music update.

20. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.

21. **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, the Board considered the following late reports on the supplemental agenda, noting that these papers were unable to be previously circulated with the rest of the agenda papers prior to their consideration at last week's Finance and Resources and Audit and Risk Management Committees, and subsequent updating:-

(a) Annual Accountability Return
Report of the Acting Head of Finance and Business Administration

(b) Accounts Direction
Report of the Principal

(c) Audited Financial Statements
Report of the Chief Operating and Financial Officer

(d) Financial Commentary
Report of the Acting Head of Finance and Business Administration

(e) Audit and Risk Management Committee Annual Report
Report of the Chairman of the Audit and Risk Management Committee

(f) School Budget 2019/20
Report of the Principal

22. **CHANGE PROGRAMME - BARBICAN CENTRE/GUILDHALL SCHOOL OF MUSIC & DRAMA OPERATIONS & SERVICES**
The Board considered the confidential report by the Director of Operations and Buildings on the change programme – Barbican Centre / GSMD operations and services.

The meeting ended at 4.50 pm

Chairman

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

Monday, 12 November 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 Rooms - 2nd Floor, West Wing, Guildhall on Monday, 12 November 2018 at 1.45 pm

Present

Members:

Vivienne Littlechild (Chairman)	Professor Geoffrey Crossick
Deputy John Bennett (Deputy Chairman)	Alderman William Russell

Officers:

Sandeep Dwesar	-	Barbican Centre / GSMD
Graeme Hood	-	GSMD
Jeremy Newton	-	GSMD
Martin Newton	-	Town Clerk's Department
Sarah Wall	-	Barbican Centre / GSMD
Lynne Williams	-	Principal, GSMD

1. **APOLOGIES**
   No apologies received.

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 8 January 2018 be approved as a correct record.

4. **COMMITTEE TERMS OF REFERENCE**
   RECEIVED.

5. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES COMMITTEE**
   On premises, the Committee noted the Principal's comment that there had been discussion but no further progress as yet on the Golden Lane UAL building, but that the nearby Italia Conti School premises would be visited as would another option in Goswell Road, London Borough of Islington. For the latter, Members were informed that it was understood there was no education covenant in place.

6. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
   There was no urgent public business.

7. **EXCLUSION OF THE PUBLIC**
RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the remaining 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.

8. **NON PUBLIC MINUTES**
RESOLVED - That the non-public minutes of the meeting held on 8 January 2018 be approved as a correct record.

9. **ANNUAL ACCOUNTABILITY RETURN**
The Committee considered the report of the Acting Head of Finance and Business Administration on the annual accountability return.

10. **ACCOUNTS DIRECTION**
The Committee considered the report of the Principal on the accounts direction for 2018/19.

11. **AUDITED FINANCIAL STATEMENTS**
The Chief Operating and Financial Officer's reports and financial statements for the year ending 31 July 2018 were then considered.

12. **FINANCIAL COMMENTARY**
The Committee considered the report of the Acting Head of Finance and Business Administration on the financial commentary.

13. **FINANCE REVIEW**
With the agreement of the Chairman, the Committee considered the late report of the Principal on the management information 'dashboard' – September 2018 (period 6).

14. **SCHOOL BUDGET 2019/2020**
Members considered the report of the Principal on the School Budget 2019/20.

15. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES COMMITTEE**
There were no questions.

16. **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 2.56 pm

Chairman

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

Wednesday, 14 November 2018

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 Committee Room 2 - 2nd Floor West Wing, Guildhall on Wednesday, 14 November 2018 at 10.30 am

Present

Members:

Marianne Fredericks (Chairman)
Graham Packham (Deputy Chairman)
Randall Anderson
John Chapman
Christina Coker O.B.E.

In Attendance

Vivienne Littlechild

Officers:

Sandeep Dwesar	-	Barbican Centre
Graeme Hood	-	GSMD
Katharine Lewis	-	GSMD
Jeremy Newton	-	GSMD
Martin Newton	-	Town Clerk's Department
Jonathon Poynor	-	Barbican Centre
Pat Stothard	-	Head of Audit and Risk Management
Sarah Wall	-	GSMD

1. **"IN CAMERA" SESSION**

Before the commencement of formal proceedings, the Committee held its usual "in camera" session attended only by the Head of Audit and Risk Management, the representative from the external auditor (Moore Stephens), and the Town Clerk's representative.

2. **CHRISTINA COKER**

The Chairman, on behalf of Members, paid tribute to Christina Coker who was attending her final meeting of the Committee at the end of a 3 period (nine year) spell as a governor. The Chairman drew attention to Christina Coker's dedicated and invaluable past work with the Board and its committees, commented that during her tenure as Chairman of the Committee the number of risks on the register had fallen from 50 to 16, and said that she would be missed by all at the School. The Committee endorsed these comments and Christina Coker thanked Members for their kind words.

3. **APOLOGIES**

Apologies were received from Neil Constable and Deputy John Bennett.

4. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
There were no declarations.

5. **PUBLIC MINUTES**
RESOLVED – That the public minutes of the meeting held on 9 October 2018 be approved, subject to the inclusion of apologies for absence from Vivienne Littlechild and a new paragraph commencing in the first bullet point on page 2 beginning 'A Governor commented…..'.

On matters arising, the following matters were raised:-

- On item 6 relating to the catering contract, the Chairman informed Members that it was accepted by the Chairman of the CoL Audit and Risk Management Committee that, as the delay was down to the Police not signing the contract, it was unfair that the School were penalised with a risk that it had no control over.

- The Committee noted that a further update on the status of the MoU on GYA would be provided.

- In respect of accommodation, a report would be made to the Board in February 2019, and it was noted that at its next meeting on 19 November 2018 the Board would be asked to approve the establishment of a Capital Projects Strategic Working Group.

6. **OUTSTANDING ACTIONS**
The Town Clerk reported on outstanding actions.

The following matters were raised:-

- Members noted that the E-Learning Technologist would commence duties in January 2019 and would assist with development of IT pedagogy to help ensure the School were 'in the right place'.

- The Committee was informed that the report back on the risk register would be in April 2019.

- With reference to the comment earlier from the Chairman, A Member suggested that the catering contract action be relegated to the bottom of the risk register list with a reference that the outstanding work was awaiting action by others.

RECEIVED.

7. **INTERNAL AUDIT UPDATE AND ANNUAL REPORT**
The Committee had before it the report of the Head of Audit and Risk Management on the internal audit annual report and opinion for the year ended 31 July 2018.

The following matters were raised:-

- The Head of Audit and Risk Management confirmed the moderate assurance opinion in view of audits undertaken during the year in question and the hope that this assurance would be able to change. He said that there were no outstanding recommendations; that target dates required updating; and that there was a requirement to know that the audit recommendations were being implemented. He confirmed that the catering contract continued to show as a limited assurance, not withstanding views made earlier in the meeting, as the contract remained unsigned.

- It was noted that the member and officers' declarations risk was corporate, not just linked to the School, although the Office for Students would be likely to look at an overall identified risk of this kind. The Town Clerk confirmed that 1 or 2 co-opted Board members declaration forms were outstanding but that this was likely to be more recent appointees that may not have received forms to complete and return.

- The Head of Audit and Risk Management confirmed that any previously identified issues not forming part of the current report indicated that implementation of outstanding matters had now taken place.

- The Director of Operations and Buildings said that on the asset management strategy he was working with the City Surveyor aligned with the CoL's estates strategy.

- Members were informed that with regard to data quality – resilience, the School would be submitting a Business Plan for increased resource and support in this expanding area.

RECEIVED.

8. **SCHEDULE FOR RISK DEEP DIVE REVIEW**
The Committee had before it the paper of the Acting Head of Finance and Business Administration on the schedule for risk deep dive review.

RESOLVED – That the future schedule for risk deep dive review set out in the report be approved, subject to the inclusion of major disaster and IT data recovery for the July 2019 meeting.

9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE AUDIT & RISK MANAGEMENT COMMITTEE**
There were no questions.

10. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
There were no urgent items.

11. **EXCLUSION OF THE PUBLIC**
RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the remaining 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.

12. **NON PUBLIC MINUTES**
RESOLVED – That the non-public minutes of the meeting held on 9 October 2018 be approved.

13. **RISK REGISTER**
The Committee considered the Principal's report on the risk register.

14. **DATA FUTURES**
Members had before them the report of the Principal on data futures.

15. **BREXIT MITIGATION STRATEGY - MUSIC DEPARTMENT**
The Committee considered the report of the Vice Principal and Director of Music on a Brexit mitigation strategy for the Music Department.

16. **STANDING ORDER 40**
The Committee agreed to continue its consideration of business after the usual 2 hour period for meetings.

17. **AUDIT AND RISK MANAGEMENT COMMITTEE ANNUAL REPORT**
With the agreement of the Chairman, Members considered the late revised paper on the Committee Annual Report.

18. **ANNUAL ACCOUNTABILITY RETURN**
The Committee had before them the report of the Acting Head of Finance and Business Administration on the annual accountability return.

19. **ACCOUNTS DIRECTION**
The Committee considered the report of the Principal on the accounts direction.

20. **AUDITED FINANCIAL STATEMENTS**
The Committee considered the report of the Chief Operating and Financial Officer on the audited financial statements.

21. **FINANCIAL COMMENTARY**
The Acting Head of Finance and Business Administration reported on the financial commentary.

22. **FINANCE REVIEW**
With the agreement of the Chairman, the Principal provided a late report on the School management information 'dashboard' 2018/19 – September 2018.

23. **SCHOOL BUDGET REPORT 2019/2020**
Members had before them the Principal's report on the school budget 2019/20.

24. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE AUDIT & RISK MANAGEMENT COMMITTEE**
There were no questions.

25. **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 1.21 pm

Chairman

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

Item	Date	Action	Officer responsible	To be completed/ progressed to next stage	Progress Update
1	July 2017	Report on Board Membership skills to be submitted to the Board.	Town Clerk		Draft report considered at Governance and Effectiveness Committee – Members asked for additional breakdown of data to enable a clearer picture on strengths / weaknesses before the report is submitted to the Board for further consideration. Paper revised for submission to Board's February 2019 meeting.
2	November 2017	Quorum of the Board	Remembrancer		Privy Council approval still awaited for change to quorum to provide for 7 Common Council Governors and 3 Co-opted Governors to be present.

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Committee: Board of Governors of the Guildhall School of Music and Drama	**Date:** 19 February 2019
Subject: Terms of Reference and Frequency of Meetings of the Board of Governors of the Guildhall School of Music and Drama	**Public**
Report of: Town Clerk	**For Decision**

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. A minor addition is proposed as highlighted and shaded in grey (4. (f) responsibility for the promotion of equality and diversity throughout the School) to correct the omission of this term in error after they were last reviewed by the Governance and Effectiveness Committee and then the Board in May 2018. 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 with the minor addition of 4. (f) 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:-

Governance and Effectiveness Committee - Monday 1 April
Finance and Resources Committee - Monday 8 April
Audit and Risk Management – Tuesday 16 April
Remuneration and Nominations Committee - Monday 29 April
Board – Monday 13 May

Board –Summer Awayday – TBC

Finance and Resources Committee - Friday 6 September (11.00)
Audit and Risk Management Committee – Wednesday 11 September
Board – Monday 23 September

Governance and Effectiveness Committee - Monday 28 October (11.00)
Finance and Resources Committee - Monday 4 November
Audit and Risk Management Committee – Wednesday 13 November (11.00)
Remuneration and Nominations Committee - Monday 18 November (11.00)
Board – Monday 25 November

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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)

With the exception of the Principal, none of the 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, a representative of the Centre for Young Musicians, and the Chairman of the Guildhall School Trust shall be permitted to attend the Board in a non-voting, advisory capacity.

2. **Quorum**

The quorum consists of any seven Common Council Governors plus three co-opted Governors.

3. **Membership 2018/19**

9	(3)	John Alfred Bennett, Deputy
6	(3)	Marianne Bernadette Fredericks
6	(3)	Jeremy Paul Mayhew
3	(3)	Stuart John Fraser, C.B.E.
2	(2)	Michael John Cassidy, C.B.E, Deputy
2	(2)	Graham David Packham
5	(2)	William Anthony Bowater Russell, Alderman
1	(1)	Randall Keith Anderson
7	(1)	John Douglas Chapman
1	(1)	Ann Holmes
4	(1)	Vivienne Littlechild, J.P.

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	-	Andy Taylor
one Non-Academic Member of the Guildhall School Staff, elected by the administrative staff	-	*Vacancy*
one Guildhall School Student representative (President of the Student Union for the time being)	-	Felicity Chilton
up to 6 Non-City of London Corporation Members with appropriate expertise	-	Sir Andrew Burns, K.C.M.G Professor Geoffrey Crossick Professor Maria Delgado Shreela Ghosh Michael Hoffman *Vacancy*

4. **Terms of Reference**

These terms of reference should be read in conjunction with the Guildhall School's *Instrument & Articles of Government* which lists the primary responsibilities of the Board of Governors. In summary, these are 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, assuring itself that appropriate steps are being taken to deliver the strategic plan;

(b) Institutional sustainability and the approval of an annual Business Plan, assuring itself that there are effective systems of control and risk management;

(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) ensuring that the requirements of the Office for Students, UK Research & Innovation and other relevant statutory bodies are followed and compliance is monitored;

(f) responsibility for the promotion of equality and diversity throughout the School;

(g) the appointment of the Principal of the Guildhall School of Music & Drama.

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Committee:	**Date:**
Board of Governors of the Guildhall School of Music and Drama	18 February 2019
Subject: Skills Survey 2018	**Public**
Report of: Town Clerk	**For Decision**

Summary

The last skills survey of Governors was carried out in 2014 and, at the request of the Board Governors, a new survey has been carried out to assess personal skills and attributes including specialist and technical areas relating to the School.

The skills survey form used for the refresh was identical to that used in 2014 and is attached as **Appendix A**. The received results are included at **Appendix B.** These results demonstrate that the Board is strong in areas of governance, strategic management and risk and audit and that Governors have an interest and knowledge of the arts. There is, however, a lack of identified skills regarding teaching experience (all categories listed), legal and estates and facilities management.

The review also highlights that the Board is comprised of a number of Governors who have specific and relevant skills and knowledge to carry out their role, such as Governors who sit on other educational governing bodies or have Higher Education Policy background, Research with HE / Performing Arts context, and those with qualifications in Education, Music and Theatre, which all serve to strengthen the governance of the School.

The Governance and Effectiveness Committee considered a report on the outcome of the survey at its meeting last October and asked that additional information be provided from the raw data collected to show average rating scores for Board members across each individual category of the survey. This information has now been added and the Board is asked to consider the results of the survey and any appropriate actions.

Recommendation

The Board is asked to note the contents of this report and the results of the skills survey and to consider any appropriate actions in relation to the outcome of the survey.

Appendices

- Appendix A – Skills Survey
- Appendix B – Survey Results

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Appendix A

Board of Governors of the Guildhall School of Music & Drama - Skills Survey

If you prefer to print and complete the form manually, please return it to Martin Newton, Town Clerk's Department, Guildhall, London, EC2P 2EJ

Please return your completed form no later than 15 January 2018.

Name:

Appendix A

SKILLS AUDIT SECTION

Please assess your level of skill, knowledge and experience in the areas below using the following scale:

1 No skill, previous knowledge or experience
2 Basic level
3 Intermediate level
4 Advanced level
5 Advanced level *plus* the ability to transfer knowledge and skills

Please ensure you respond to every question.

A) **CORPORATE MANAGEMENT**

Area of Skill, Knowledge or Experience	Level of Competence *(1-5)*	Would like to develop *(please tick)*	Please comment on how you'd like to develop the skills ticked in the spaces provided.
Governance (good practice in corporate governance, legal obligations of Governors, other Board experience)			
Strategic Management and Business Planning (work and business planning, monitoring and evaluation, policy development, implementation and review)			
Change Management (aligning practice with mission and vision)			

B) FINANCIAL MANAGEMENT

Area of Skill, Knowledge or Experience	Level of Competence *(1-5)*	Would like to develop *(please tick)*	Please comment on how you'd like to develop the skills ticked in the spaces provided.
Finance (budgets, forecasts, cash flow and final accounts)			

Investments (investment strategy, bench marking, performance measurement)			
Insurance (risk, public liability, employers liability, property)			

C) SPECIALIST AND TECHNICAL AREAS

Area of Skill, Knowledge or Experience	Level of Competence *(1-5)*	Would like to develop *(please tick)*	Please comment on how you'd like to develop the skills ticked in the spaces provided.
Acting, including stage or production management			
Arts			
Campaigning			
Charity Organisation			
Creative Learning			
Drama			
Education Management			
Equalities and Diversity			
Enterprise/Business development			
Estates and Facilities Management			
Fundraising			
Area of Skill, Knowledge or Experience	**Level of Competence** *(1-5)*	**Would like to develop** *(please tick)*	**Please comment on how you'd like to develop the skills ticked in the spaces provided.**
Health and Safety			
Human Resources and Personnel			

Information and Communications			
Legal			
Local Authorities			
Marketing			
Mediation			
Music			
Project Management			
Public Relations			
Public Sector Organisations			
Quality Systems			
Relationship Management			
Risk and Audit			
Student Wellbeing			
Safeguarding			

Teaching:-			
a) Primary			
b) Secondary			
c) Further			
d) Higher			
Technology			
Area of Skill, Knowledge or Experience	**Level of Competence** *(1-5)*	**Would like to develop** *(please tick)*	**Please comment on how you'd like to develop the skills ticked in the spaces provided.**
Theatre			
Visual Arts			
Widening Participation			
Other areas not mentioned above (please state below…)			

Please provide details of any relevant skills related qualifications and training you have (if applicable).

Are there any skills which you feel are important but are not sufficiently represented on the Board? If so, please provide details in the box below.

Thank you for completing this Survey.

Appendix B

Skills Audit Section

The Board of Governors rated their personal skills, knowledge and experience in each category of the survey according to the criteria 1 to 5 below.

1 No skill, previous knowledge or experience
2 Basic level
3 Intermediate level
4 Advanced level
5 Advanced level *plus* the ability to transfer knowledge and skills

The tables below demonstrate the overall results compared to the previous survey in 2014 based on the returns received (with average 2018 scores in each section divided into elected member and co-opted member category).

Brief analysis of overall 2018 results:

The areas which are represented at a **high level** (50 and over) include:-

- governance
- strategic management & business planning
- risk and audit
- change management; and
- the arts.

The areas which are represented at a **basic level** (up to 35) include:

- teaching – all categories listed
- legal and;
- estates and facilities management.

Corporate and Financial Management

		2018 (max 80)	2014 (max 80)
1.	Insurance Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 2 (Basic level)	39	67
2.	Investments Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	47	38

3.	Finance Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	53	51
4.	Change Management Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	53	52
5.	Strategic Management and Business Planning Elected members 2018: Average 4 (Advanced level) Co-opted members 2018: Average 4 (Advanced level)	60	55
6.	Governance Elected members 2018: Average 4 (Advanced level) Co-opted members 2018: Average 4 (Advanced level)	56	57

Specialist and Technical Areas

		2018 (max 80)	2014 (max 80)
1.	Health and Safety Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	35	35
2.	Fundraising Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	36	27

3.	Estates and Facilities Management Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	31	32
4.	Enterprise / Business Development Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	42	40
5.	Equality and Diversity Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	44	42
6.	Education Management Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	45	35
7.	Drama Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 4 (Advanced level)	43	30
8.	Creative Learning Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	33	36
9.	Charity Organisation Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 4 (Advanced level)	49	40

10.	Campaigning Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	37	34
11.	Arts Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 4 (Advanced level)	52	51
12.	Acting Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	39	28
13.	Relationship Management Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	40	46
14.	Quality Systems Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	38	27
15.	Public Sector Organisations Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	45	51
16.	Public Relations Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	38	43

17.	Project Management Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	48	53
18.	Music Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 4 (Advanced level)	48	48
19.	Mediation Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 2 (Basic level)	36	35
20.	Marketing Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	42	44
21.	Local Authorities Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 2 (Basic level)	42	49
22.	Legal Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	32	32
23.	Information and Communications Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	46	45

24.	Human Resources and Personnel Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 2 (Basic level)	38	42
25.	Widening Participation Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	39	33
26.	Visual Arts Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 3 (Intermediate level)	38	31
27.	Theatre Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 4 (Advanced level)	45	39
28.	Technology Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	31	22
29.	Teaching – Higher Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	31	35
30.	Teaching – Further Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	24	28

31.	Teaching – Secondary Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	25	24
32.	Teaching – Primary Elected members 2018: Average 2 (Basic level) Co-opted members 2018: Average 2 (Basic level)	28	20
33.	Safeguarding Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	48	46
34.	Student Wellbeing Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	41	34
35.	Risk and Audit Elected members 2018: Average 3 (Intermediate level) Co-opted members 2018: Average 3 (Intermediate level)	50	47

Other skills not mentioned in the survey but recorded as relevant by governors

International relations and culture outside UK

Customer Care

Research (incl. impact)

Higher Education Policy

Westminster & Whitehall Relations

Cultural Policy

Research within HE/Performing Arts context

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Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision Policy & Resources Committee – For Decision Planning and Transportation – For Information Barbican Board – For Information Open Spaces and City Gardens – For Information Guildhall School of Music & Drama Board – For Information Cultural Mile Working Party – For information Museum of London Board of Governors – For Information	11/12/2018 13/12/2018 18/12/2018 23/01/2019 04/02/2019 18/02/2019 27/02/2019 27/03/2019
Subject: City of London Visitor Strategy 2019/23	**Public**
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	**For Information**
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

The City Corporation's visitor strategy 2013/17 expired at the end of last year. Following a successful tender process, RJS Associates were commissioned in April 2018 to undertake a full consultation with internal and external stakeholders, and to produce a new strategy.

The visitor landscape has shifted significantly since the last strategy was written. The opportunities and challenges of a post-Brexit London, the opening of Crossrail, and anticipated (significant) growth in London's visitor footfall, as well as other major considerations such as the growth of the night-time economy, are all likely to impact on how we work to promote and develop the City as a key destination within London, and how we support London's visitor economy more widely. These issues are considered in the new draft City of London Visitor Destination Strategy (2019-2023) which is appended to this report.

This report seeks Member approval and/or comments on the new draft.

Recommendation(s)

Members of the Culture, Heritage and Libraries Committee and the Policy and Resources Committee are asked to:

- Approve and provide feedback on the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1; and

- Note that your Committee will be asked to approve any significant amendments arising from the committee journey detailed above, endorsing the Strategy's submission to Court of Common Council in spring 2019.

Members of the Planning and Transportation Committee, Barbican Board, Open Spaces and City Gardens Committee, Guildhall School of Music & Drama Board, Cultural Mile Working Party and Museum of London Board of Governors are asked to:

- Note the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1 and provide feedback as relevant.

Main Report

Background

1. The City of London's Visitor Strategy 2013-17 expired at the end of last year. Working with your Cultural and Visitor Development Teams, RJS Associates were appointed in April of this year to undertake a full consultation across internal and external stakeholder groups and to produce a new strategy. This is attached in appendix 1.

2. The consultation saw interviews with key officers from across the City Corporation's tourism portfolio, Members and external tourism stakeholders. They included relevant City departments (and their Chief Officers), Culture Mile partners, neighbouring London Boroughs, area BIDs and national and London tourism agencies and authorities. Close liaison with your Corporate Strategy Team to ensure alignment with corporate plans and thinking was also a part of this process.

3. Following the interviews, themes and ideas began to emerge. To test these, workshops were undertaken to which key City tourism stakeholders were invited. These included members of the City's Hotels, Attractions and Retail Network and its City Culture Network. The current draft (appendix 1) is a reflection of both the interviews and the key themes which were discussed at the workshops.

4. Throughout the process, close attention has been paid to ensuring the draft strategy aligns with existing strategies, particularly the Corporate Plan, Cultural Strategy 2018/22 and the Culture Mile Strategy 2018/28.

Current Position

5. The new strategy is broken down into seven parts – an Introduction, the Strategic Context, Opportunities and Challenges, the Strategic Approach, Strategic Priorities, Implementation, and Outcomes and Monitoring. The Strategic Approach summarises the vision, priorities and outcomes on a single page.

6. The Strategic Priorities list new actions and ambitions and are specifically designed to challenge the organisation, reflecting conversations that have taken

place throughout the consultation process. Most can be realised within existing resources, while others may need to seek funding from internal and/or external sources. Business planning for the Town Clerk's Cultural Services teams and for other departments (where appropriate) will therefore need to address the priorities appropriately.

7. Following approval by the Summit Group in November 2018, further revisions are expected as the Strategy makes its journey through the Committees listed at the head of this report, reflecting their feedback and comments before a final draft is presented to the Court of Common Council in spring 2019.

8. The final amended Strategy will be resubmitted to your Culture, Heritage and Libraries and your Policy and Resources Committees should any significant changes have been made during its committee journey, ahead of it being considered by the Court.

9. The full appendices detailing the research behind the Strategy, a list of those consulted during the Strategy's creation, and highlights across the extent of the last Strategy's term (2013-17) are available on request from the Assistant Town Clerk and Culture Mile Director.

Corporate & Strategic Implications

10. Full consideration of the strategic context and implications for the new City of London Visitor Destination Strategy is given within the draft (appendix 1) under the section "The Strategic Context".

11. The Strategy has been developed in close consultation with your Corporate Strategy Team in the Town Clerk's Department to ensure alignment with corporate plans and thinking, and to agree appropriate monitoring and evaluation criteria.

Conclusion

12. A new visitor strategy has been developed by RJS Associates. The current draft reflects the thoughts, ideas and issues raised during the consultation process and seeks to prepare the City for the opportunities and challenges that lay ahead over the next five years.

Appendices

- Appendix 1 – Draft City of London Visitor Destination Strategy (2019-2023)

Background Papers

The appendices to the City of London Visitor Destination Strategy (2019-2023) are available on request from the Assistant Town Clerk and Culture Mile Director.

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Cultural and Visitor Development Director

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Discover the City

The City Of London Visitor Destination Strategy (2019-2023)

Draft

June 2018

Commissioned by: City of London Corporation

Written by: Carmel Dennis and Richard Smith
Edited by: Flagship Consulting

RJS Associates Ltd
E: info@rjsassociates.co.uk

RJS ASSOCIATES LTD
Destination Tourism Consultants

Foreword

"Our role in presenting the City, and indeed London, as an unparalleled world-class destination remains steadfast. We are blessed to be custodians of such an asset."

With over 2,000 years of experience in welcoming the world, the City has always been, and continues to be, one of the most historic, yet innovative destinations, welcoming business and leisure visitors from across the globe.

Nationally, it leads all English local authorities for its use of heritage to foster a distinctive identity and enjoys the number one spot for engagement in culture, as identified in the Royal Society for the encouragement of Arts, Manufactures and Commerce's (RSA) latest *Heritage Index (2016),* and in the Government-commissioned *Active Lives Survey* conducted by Ipsos MORI in 2017.

This is the City of London Corporation's fourth Visitor Strategy, its first was produced in 2007 and its most recent in 2013. Since that last strategy, huge progress has been made in delivering its vision – to significantly develop our visitor economy and, in so doing, enhance London's attractiveness as place to visit and do business. In 2017, the City recorded increases against the strategy's baselines of 19% in visits to its various attractions, 107% in visitors overall[1], and 109% in visitor spend. Today, the sector is estimated to support over 18,000 jobs in the City.

Our role in presenting the City, and indeed London, as an unparalleled world-class destination, remains steadfast. We are blessed to be custodians of such an asset

It is crucial that we stay ahead of economic and tourism trends to ensure that the City maintains its world-class status. There is no doubt there are significant challenges ahead: challenges which straddle political, economic and demographic issues, but also ones which involve welcoming new markets as countries start to open up to more international travel.

Research by *Humankind* in 2017, which was commissioned through a partnership of the City Corporation, London and Partners and the Mayor of London, sought to evaluate and optimise messaging about London, unveiling two compelling motivators for visitors to London specifically – motivators that the City has in spades. That "London is a city of amazing experiences old and new" and that London is a "city of discovery, with surprises at every turn" are the themes which lie at the heart of our 2019-2023 Visitor Strategy.

Our aim is for every visitor – whether here for business or leisure (or both), whether visiting from near or far, whether here for the first or the tenth time – to discover their own City experiences and create their own City stories.

Graham Packham, Chairman of the City of London's Culture, Heritage and Libraries Committee [pending sign off from Mr Packham]

[1] A new model for calculating visitor footfall and spend was adopted by the City Corporation in 2016; this has seen significant increases on original estimates primarily because the new model includes groups not considered previously e.g. day visitors from a holiday base, and conference and meetings visitors. Growth in the City's tourism sector (particularly accommodation) while significant, is therefore not the only contributor to the substantial increases quoted.

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9. Appendices 1: Research and Policy Context 2: 2013/17 Strategy Highlights 3: Consultations	On request

1 Introduction

"By seeing London, I have seen as much of life as the world can show." Samuel Johnson, 1773

The City of London *is* London.

It is the birthplace of our capital, with a history stretching back over 2,000 years. Its stories, sights, smells and sounds are unique and are integral to England's political, social, literary, artistic and financial history. More than that, they have played a part in shaping the history of so much of the wider world.

Its skyline, where ancient places of worship, medieval halls and Tudor pubs jostle for space with some of the most architecturally-significant skyscrapers found anywhere today, is one of the most exciting in the world. Underneath, a dense medieval street plan invites visitors to tread their own path as they discover a wealth of world-famous, and lesser-known visitor experiences, all within easy walking distance of one another.

The City is hyper-connected to the rest of London, the UK and the world with seven mainline stations, seven underground lines and easy access to City Airport. Unsurprisingly, this brilliant connectivity is perfect for the millions of international business visitors who come to the City for work, meetings and conferences, investing in and building our national economy.

For so many visitors, the City embodies London. The role of its rich historic past, combined with a rapidly evolving future, cannot be understated and plays a significant role in London's wider success as a global visitor destination.

This in turn benefits the City, which enjoys the many dividends of being part of the total London offer, including the world-class hotels, heritage, culture, shopping, parks and events which surround it.

This is *The* City within a city; London's heart and heartbeat and the place from where this unique global entity grew and continues to grow.

2 The Strategic Context

This document provides a strategic framework for the development of the City of London's visitor economy. It sets out a series of step-change objectives and identifies several priorities for development and key target markets.

It is the result of a wide-ranging review, including:

- Examination of international and national visitor trends and forecasts
- Consideration of the policies of the Government and national and local tourism organisations (in as much as they reflect the City's own plans)
- Input from a series of workshops and consultations with tourism operators and stakeholders, and City Corporation Members and officers.

2.1 Policy Framework

The City of London's Visitor Strategy supports national, local and industry economies, delivering positive benefits to Londoners through jobs, learning, "good" growth and prosperity.

2.1.1 This Visitor Strategy contributes to the **City Corporation's Corporate Plan 2018/23** - in its aims to:

- Promote London for its creative energy and competitive strengths (ref. 7d)
- Promote the City, London and the UK as attractive and accessible places to live, learn, work and visit (ref. 8a)
- Champion investment in relevant skills and diverse talent pools (ref. 8d)
- Advocate ease of access via air, rail, road, river and sea (ref. 9c)
- Improve the experience of arriving in and moving through our spaces (ref. 9d)
- Create and transform buildings, streets and public spaces for people to admire and enjoy (ref. 10c)
- Protect, curate and promote world-class heritage assets, cultural experiences and events (ref. 10d)
- Champion a distinctive and high-quality residential, worker, student and visitor offer (ref. 10e).

2.1.2 The strategy is the City of London's framework to support the Mayor's **Tourism Vision for London** (produced by London & Partners). It aims to create a world class visitor experience through:

- Promotion
- Visitor experience
- Information, infrastructure and amenities
- Developing the infrastructure for business visits and events.

2.1.3 It supports the delivery of the **City of London's Cultural Strategy 2018/22**, with its focus on repositioning the City as a world capital for commerce and culture, developing Culture Mile (supporting **the Culture Mile Strategy 2018/28**) and promoting the cultural, heritage and creative strengths of the City.

2.1.4 It reflects the **City of London's Local Plan 2015,** which identifies the need "to promote a high quality of architecture and street scene appropriate to the City's position at the historic core of London…supporting the continued development of the City as a cultural destination for its own communities and visitors".

2.1.5 It draws from, and supports, national government plans and strategies, such as the national tourism plan of the Department of Culture, Media and Sport (DCMS), and the Greater London Authority's (GLA) plans, such as **Culture for all Londoners**, **A Vision for London as a 24-hour City** and the **London Plan**.

2.2 The global tourism economy

Travel and tourism is one of the world's largest economic sectors, accounting for 10.4% of global GDP and 313 million jobs, or 9.9% of total employment in 2017.[2]

London is the gateway to England, and the UK. In 2016, London alone attracted over 30m overnight visits - of which over 19.1m were international. London accounts for half of England's international visitors and its visitors generate nearly £30 billion of spend a year. The sector employs 700,000 people – one in seven of the capital's jobs – and accounts for 11.6% of London's GDP[3]. Visitor numbers to London are expected to grow to 40.4m by 2025.

[2] Travel & Tourism Economic Impact 2018 (World Travel and Tourism Council 2018)
[3] A Tourism Vision for London (London and Partners 2017)

2.3 Tourism in the City of London in 2017

"The City is a world within itself. Centred in the heart of the metropolis, with its innumerable capacities for commercial pursuits, it presents at first sight to a stranger a most mysterious and unfathomable labyrinth of lanes and alleys, streets and courts. Streets thronged with a bustling multitude, whose various occupations, though uniting in one grand whole, seem to have no direct association with each other." D. Morrier Evans, *The City*, 1852

THE BELOW IS TO BECOME A SERIES OF INFOGRAPHICS

- 18.4m visits
- £1.76billion spend
- Supports over 18,000 jobs
- 70% of spend is from London and UK residents / 30% from overseas
- More than half of spend (53%) is from business visitors, the rest from leisure visits[4]
- 6.6m visits to City attractions (+26% since 2010[5])
- 383,000 visits to the City Information Centre
- 6,200 hotel/aparthotel bedrooms[6] (circa 40% increase since 2011)

2.4 Tourism Futures

There are three key emerging trends that will impact tourism to the City; all create exciting opportunities for the area and the way its product is packaged and promoted.

- London's visitor numbers are expected to grow to 40.4 million by 2025, with increases across all markets; the strongest growth is anticipated to come from Asia (particularly China).[7]

- Technology will continue to transform the visitor experience. Smart phones have become essential tools, used for researching and booking, as well as for wayfinding and sharing photos via social media. Having timely, accurate and lively online destination content will be crucial. Push-technology has become super-smart, with algorithms facilitating the targeting of specific audiences with specific messages that meet their profile, interests and location[8]

[4] City of London Facts of Tourism 2017 (RJS Associates Ltd – 2018)
[5] City of London's Visitor Attractions Monitor (RJS Associates Ltd 2018).
[6] City of London Facts of Tourism 2017 (RJS Associates Ltd 2018).
[7] A Tourism Vision for London (London and Partners 2017)
[8] The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

- Consumer behaviour is changing, as there is a fundamental shift in what value means. Value is about collecting as many unique experiences as possible and travellers are seeking genuine, authentic, tourism products and will be driven by 'wish lists' of experiences.[9]

[9] The Future Travel Journey: trends for future tourism product development (Foresight Factory Research for VisitEngland July 2017)

3 The Opportunities and Challenges

3.1 Opportunities

Prestige and depth of offer	There is nowhere in the world like the City. From a visitor perspective it offers incredible value in terms of the number of unique, authentic experiences on offer within a small and walkable distance of one another.
Host of new attractions	The Sky Garden, London Mithraeum, Billingsgate Roman House and Baths, and Aldgate Square and Guildhall Yard (both as event spaces) are all recent additions to the City's visitor offer; in the pipeline is the new location for the Museum of London and a new visitor centre at the Monument Piazza. There are exciting opportunities for the development of other attractions including the Old Bailey, Mansion House and more high-level sky gardens. These will enhance the visitor experience and the appeal of the City as a place to visit and do business.
Bed-stock increase	The City has nearly 6,200 hotel/aparthotel bedrooms, a growth of 40% since 2011 (with more planned), creating opportunities for an overnight market, particularly for leisure visitors at weekends.
Retail and restaurants	The City's shopping, food and drink offer has been transformed; developments, such as Bloomberg Arcade, One New Change and Broadgate, are at the forefront of innovative food and beverage experiences.
Culture Mile	A rival to any of London's cultural hubs, the creation of Culture Mile will add immeasurably to the City's rich arts and heritage offer, creating a lively and safe day, evening and night-time destination.
Evening and night time economies	Illuminated River, Culture Mile and increased transport options will deliver great opportunities to develop the City as a destination of choice for overnight stays and evening visits.
Improved connectivity	Crossrail, the expansion of City Airport and the Night Tube will create opportunities to develop new markets at times when the City has capacity, particularly weekends and evenings.

3.2 Challenges

Peaks and troughs of capacity and demand	Although the City benefits from high year-round occupancies, this is not always the case at weekends, which are quieter, and when some attractions, shops, bars and restaurants are closed. At these times, demand for hotels is weaker, and the streets are quieter and lack animation - this can feel unwelcoming for visitors.
Capacity for growth	Demands on land use mean that future growth in hotel supply will be limited – as recognised in the City of London Local Plan policies. Increasing overnight stays will therefore be limited, noting the Culture Mile area is perceived to be particularly short of hotels.

Increased competition	Other areas and boroughs of London – such as Greenwich and the Queen Elizabeth Olympic Park – have plans for major infrastructure and cultural developments in the coming years. Globally, other world cities are developing facilities and targeting visitors as well as business investors, particularly Frankfurt, Dubai, Singapore and Beijing. The City needs to ensure it works hard to maintain its market share.
Perception issues	London can be perceived as expensive and crowded, especially among domestic audiences[10]; despite recent leaps forward, the City is known for business significantly more than for its heritage and cultural offer.
Wider challenges	A sustainable workforce**:** across London the visitor sector is estimated to employ 700,000 people. It is estimated that 21,000-63,000 recruits are needed each year to maintain current levels. This could be a significant challenge post-Brexit. Terrorism and security: central London and the City remain sensitive to terrorism and security-related incidents. These can lead to major drops in visitor numbers and impact negatively on perceptions. Overseas markets, families and school groups are particularly susceptible. Visas: India and China are forecast to be major growth markets for international travel but the costs of obtaining visas is a major concern for London's tourism sector. Post-Brexit, tighter visa regulations could negatively influence visitor numbers to the UK from European markets for both leisure and business.[11] Air capacity: London's runways and airports have sufficient capacity to support the growth anticipated through to 2025. In the long term however, this could become a constraint for growth across all London. Hotel capacity**:** it is estimated that London needs at least an additional 23,000 hotel rooms by 2025 to sustain growth at predicted rates.[12]

[10] City Hotels, Attractions and Retail Network (CHARN) presentation (London & Partners – 2018)

[11] Implications of Brexit (Tourism Alliance 2017)

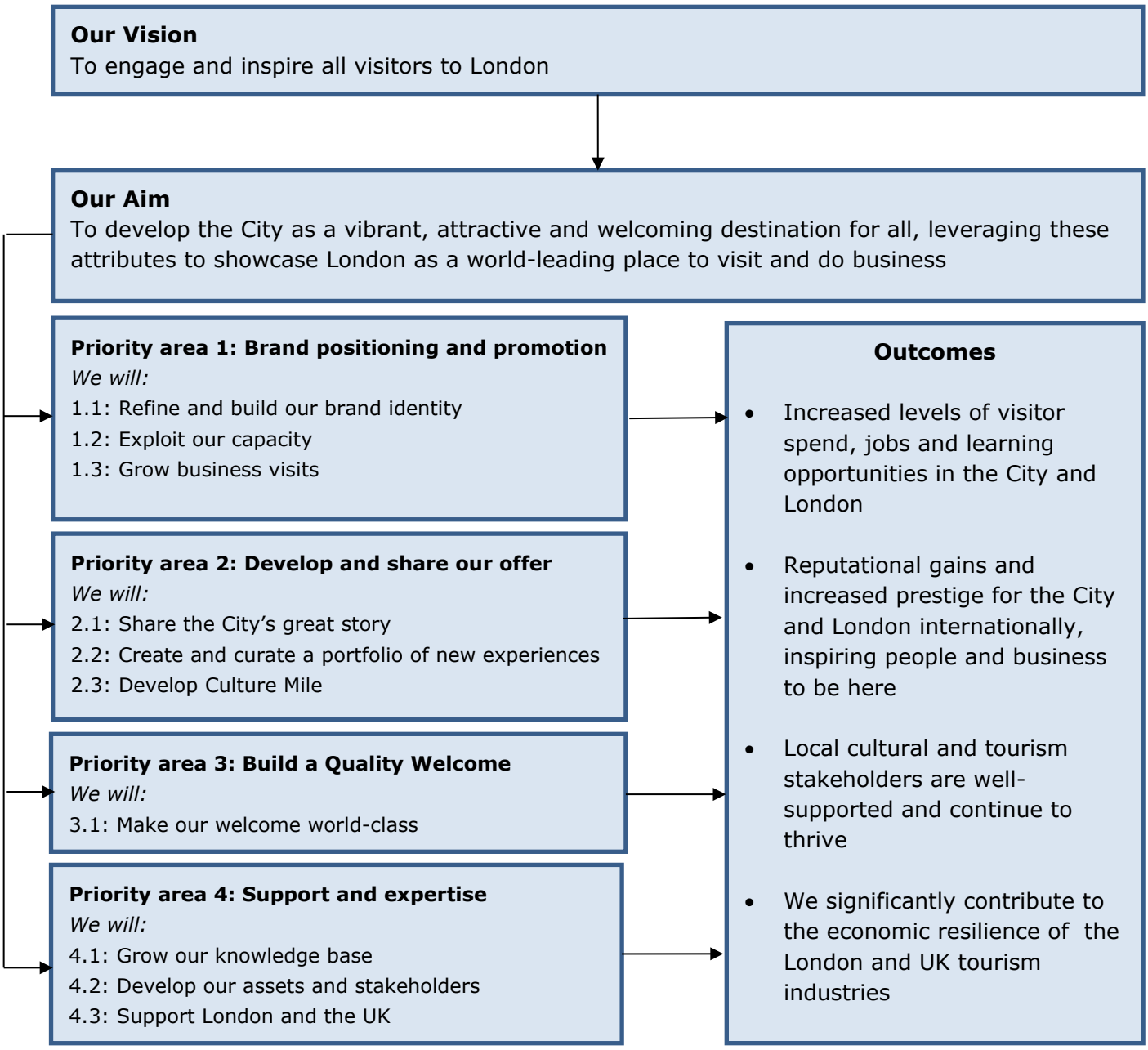
[12] A Tourism Vision for London (London and Partners 2017)

4 The Strategic Approach

"I've been walking about London for the last thirty years, and I find something fresh in it every day." Walter Besant

4.1 Overview

This five-year Visitor Strategy is supported by four key priority areas, all focused on showcasing the very best of the City of London for leisure and business visitors, which will in turn benefit the wider London community.



Underpinning these objectives there are a number of universal values and principles, which cascade throughout the organisation and how we work. These include:

- Working in partnership in an open, accessible and transparent way
- Practising responsible tourism and building 'good growth' for the City – targeting the right markets at the right times in the right locations
- Championing an environmentally-sustainable City – encouraging walking, cycling, pedestrianisation and use of 'clean routes'
- Creating a London for all Londoners – enabling all to benefit from growth and prosperity
- Ensuring appropriate and proportionate security measures are applied across all our visitor assets and programmes – making the safety and well-being of our audiences our primary consideration

4.2 Target Markets

This strategy focuses on those visitor markets which have the most significant value and/or growth potential for the City, and where actions will make the biggest impact.

Criteria for prioritising markets include:

- Potential motivation triggers: do we have the right product to align with interests?
- When visiting: season, day of week, time of day
- Level of spend
- Longer-term potential: repeat visits, referrals, extenders
- Ease of marketing: cost and resource to influence audiences (at inspiration stage, during planning, when in London).

The City of London has identified four tier-one target markets:

	Overseas sightseers: A significant market for London and the City. Their key reason for visiting is our exceptional heritage offer. There are clear and actionable opportunities to grow this market by building on and cross-selling the number of unique experiences in a small and connected area.[13]
	Day-trip families**:** Based in London and the Home Counties and typically travelling with children under the age of 15. The City has a strong family offer with bucket-list attractions and good connectivity.
	London adults: Living (and/or working) in London and visiting the City for a day or evening as couples or in friend groups without children. They will be influenced by our heritage and cultural offer, events, Culture Mile, and the evening and night-time economies.
	Business visitors**:** Account for over half of visitor expenditure in the City. They are an important audience to influence, to persuade to explore and spend more when they are here, to encourage to re-visit or to extend their stay and with whom we must foster the aspiration to work and do business in London.

5 Strategic Priorities

[13] A Tourism Vision for London (London and Partners 2017)

5.1 Priority area 1 – Brand Positioning and Promotion

5.1.1: Build and refine our brand identity

Rationale

The City is home to attractions and buildings that are international icons, steeped in history and perfect for rich and engaging storytelling. The depth of the City's heritage however, and the variety of its culture are not fully represented or reflected in public perceptions of the area[14].

The concepts of "City of Old and New" and "City of Discovery"[15] provide the foundation for our future positioning – building on the juxtaposition of our unique heritage and our creative, dynamic and innovative present, combined with a medieval street plan of alleyways and passages, inviting discovery and revealing a wealth of hidden gems.

Areas for Action

- Position the City as a world-leading heritage destination and London's heritage centre. This will improve the profile of the City to heritage service providers – from heritage agencies to museums and interpretative experiences – encouraging them to see the City as the perfect place in which to conduct business.

- Promote the City's history and heritage both domestically and internationally:
    - Create London-wide campaigns that develop the "City of Old and New" concept
    - Create and/or seek joint ventures and campaigns that drive footfall between heritage destinations (such as that achieved in *England Originals* with England's Historic Cities)
    - Strengthen the City's alliance with Visit Greenwich and seek similar opportunities with heritage hubs within London

- Develop target-market-focused digital content that features the City's unique heritage and identity, distributing via social media and through our strategic partners.

- Further build the concept of "City of Discovery" promoting the City's many pop-up events and installations in the public realm (notably within Culture Mile and through the City's Outdoor Arts Programme) across social media channels specifically, targeting the markets identified below.

- Promote the City's cultural strengths as well as its quirky alternatives to mainstream consumption in order to drive visitor audiences, to include (but not limited to) City film locations and the fashion and textile industry around Petticoat Lane and Spitalfields.

- Develop a City-wide marketing and communications strategy to drive visitors', learners' and residents' awareness of our cultural offer, focussing on the anticipated increase in visitors with the Elizabeth Line in 2018/19 and working to engage the existing working population[16] .

[14] Source: Londinium Evaluation report (The Audience Agency for the City of London Corporation – 2017)
[15] Source: London Message Testing (Humankind Research for London and Partners, City of London Corporation, GLA – 2017)
[16] Action adopted from the City of London's Cultural Strategy 2018/22 (objective 7)

Markets Reached

5.1.2: Exploit our capacity

Rationale

The City has peaks and troughs of capacity which are perhaps at odds with the wider London offer; it is therefore a priority to develop strategies to address under-use. Weekends and school holidays are particularly low-demand periods for many hotels, bars and restaurants; and attractions see visitor numbers dip during the winter months.

Strategies and solutions are needed to stimulate demand in quieter periods, activating key market segments at different times. The aim is to deliver good growth and add real value to businesses within the City.

Developing such tactical marketing campaigns will be best achieved in partnership with transport operators and other London boroughs, as well as strategic partners such as London & Partners. The City may play a leadership role or a supporting role in such initiatives.

Action Areas

- Refine the appropriate target market mix for the City, identifying key segments and their motivations, and craft suitable campaigns that are shared with appropriate delivery partners.

- Undertake tactical marketing campaigns that address low-demand periods, and which respond to opportunities as they arise, including:
  - Joint campaigns with transport operators that promote the City at weekends and during school holidays
  - Featuring City product internationally, by establishing new partnerships with incoming tour operators and overseas travel trade.

- Support the Mayor's **Vision for London** as a 24-hour city by developing and growing the City's night-time offer, with particular emphasis on Culture Mile. The focus should be on delivering compelling "old and new" alternatives to traditional activities.

Markets Reached

5.1.3: Grow business visitors

Rationale

The City welcomes high numbers of business visitors (with and without family members/partners) for meetings and conferences, and on short-term working contracts. Their experience of the City can influence their future business decisions for relocation, investment and recommendation.

There are opportunities to increase the number of business visitors (particularly conference visitors), their spend and experience (particularly those staying overnight).

Action Areas

- Raise the profile of the City's suitability for conferences and meetings by showcasing its exclusive range of venues and facilities through the London Convention Bureau (London and Partners) and other channels (e.g. London City Selection).
- Support London's welcome to large business conferences and congresses, showcasing Culture Mile as a key attractor.
- Support the London Convention Bureau's London Ambassador Programme by engaging City business figures and experts to help generate and attract conferences.
- Develop dedicated, and incentivised, collateral and digital content to encourage business visitors to extend their stay, return and/or recommend the City.
- Identify and support appropriate partners, including the City's hotels, to develop specific campaigns (domestic and international) targeting business visitors.
- Develop solutions to better penetrate City businesses and communicate our offer to City workers.

Markets

- Domestic
- International
- Conference organisers and delegates.

5.2 Priority area 2: Develop and share our offer

5.2.1: Tell the City's great story

Rationale

The story of the City, its status as the birthplace of London and cradle of the capital's rich history and heritage, and its roots as a world leader in law, business and politics, are its crown jewels when it comes to attracting visitors.

Interpreting, and reinterpreting the City's story to engage with target markets will be pivotal in encouraging further growth and creating the kind of dynamic campaigns which drive awareness and footfall.

Action Areas

- Develop and agree a digital marketing plan that clearly focusses our ambitions for attracting visitors through our own web-based and social media platforms as well as those of third parties.
- As part of the above, develop a dedicated visitor website that tells the story of the City, provides itineraries and experiences, and acts as a portal to attractions, events and services.
- Complement the new website with a suite of quality-curated digital content, pushing this through strategic partners and third-party websites, social media and apps to build City presence and reach.
- Utilise virtual museum and gallery digital platforms to curate and provide access to our assets and collections and create an interest in visiting the City.
- Develop the City's streetscape as a living museum using virtual and augmented reality and on-street interpretation. Work with the City Information Centre, Culture Mile (notably Museum of London) and Monument Visitor Centre to complement this offer.
- Encourage use of ground-level window space to create a sense of place for the City, via artworks, interpretation and City timelines and stories.
- Add depth to the City story through the development of content and marketing collateral with neighbouring areas.

Markets Reached

5.2.2: Create and curate a portfolio of new experiences

Rationale

To claim its starring role on a crowded world stage, the City needs to make the utmost of its established icons and of its less-exposed assets to create a portfolio of new world-class experiences which tap in to the crucial "fear of missing out" (FOMO) motivator. These new experiences must showcase the City's dynamism, attract new audiences and ensure previous visitors have the excuses they need to return again (and again).

Action Areas

- Help develop new visitor experiences using our existing assets, such as the Central Criminal Court at Old Bailey, Mansion House and our Roman archaeology.
- Build the City's riverside offer through the opportunities arising from the Illuminated River and Thames Tideway Tunnel (Blackfriars Foreshore) projects, using these as catalysts to deliver new day and night-time visitor experiences.
- Make the most of the City's growing roof/skyscraper garden venues, by creating an umbrella "high-garden" brand/campaign, simplifying access and building a portfolio of bookable experiences.
- Promote the new Monument Visitor Centre and Tower Bridge experiences and use as a 'gateway' to other City experiences.
- Build and promote the City's outdoor visual arts offer to include closer working with the Crossrail art and the City's annual "Sculpture in the City" programmes.
- Develop an annual series of major outdoor events which celebrate the City's unique character and heritage and help achieve global resonance.
- Support the development of the City Corporation's Sports Engagement Strategy, supporting British bids to host major sporting events and utilising our cultural assets and programmes to develop the visitor welcome at appropriate activities.

Markets

5.2.3: Develop Culture Mile

Rationale

Culture Mile, located in the north-west of the Square Mile, is home to some of the world's greatest cultural institutions: Museum of London, the Barbican Centre, the London Symphony Orchestra and the Guildhall School of Music & Drama.

The raison d'être of Culture Mile is twofold; firstly, to contribute to shifting perceptions of the City, establishing it as a globally-renowned destination for culture, creativity and learning, as innovative and dynamic in the arts as it is in commerce; secondly, to help

develop the area as a vibrant and welcoming cultural, creative and learning destination for all.

The arrival of Crossrail, and its potential to massively increase visitor numbers into the City, provides real opportunity for visitor experiences and promotions for Culture Mile.

Action Areas

- Proactively support the delivery of the **Culture Mile Strategy 2018/28**, coordinating and aligning relevant City-wide visitor initiatives and opportunities to support its growth as a cultural centre; specifically:
  - Use Culture Mile as a focus for positioning the City as an evening and night-time destination
  - Deliver appropriate visitor information services within the Culture Mile footprint, utilising the expertise of the City Information Centre
  - Work actively with Culture Mile to promote the cultural offerings of the wider City to relevant audiences, including working with Crossrail and other transport operators
  - Use City visitor assets to amplify the Culture Mile offer and encourage extended stays, linking between attractions via packages and promotions.

Markets Reached

5.3 Priority area 3: Build a Quality Welcome

5.3.1: Make our welcome world-class

Rationale

A world-class destination like the City has to offer a world-class welcome – one which will give each and every visitor an experience they will never forget.

Our welcome to visitors needs to encompass an attractive public realm, easy wayfinding, well-trained and knowledgeable front-of-house teams, and good quality visitor information in the right places, all supported by the kind of infrastructure (toilets, transport, access) that visitors expect.

The arrival of Crossrail will make Farringdon Station (with its direct link to Heathrow) a major point of entry to the City, and therefore this area will have significant potential to influence and inspire visitors.

While the City already offers a strong welcome to its many visitors, we must recognise that to stay at the top of our game, we have to face the future head on; this includes sustaining a quality workforce (predicted to be a challenge in the future) and addressing the consistency of our wayfinding.

Action Areas

- Implement the City's Legible London signage and lighting strategies; ensure new mapping is reflected across all visitor collateral, whether printed or digital.

- Operate and promote the City Information Centre as a free visitor information service for all visitors to the City, London and England; consolidate its position as the official information centre for London's cultural and sporting events and build its long-term sustainability by increasing commercial operations and support.

- Boost visitor-facing skills across the sector by developing training opportunities at our visitor attractions.

- Using City Information Centre expertise, provide visitor welcome training for London's volunteer ambassadors, City security teams and concierges, event security staff and other relevant personnel.

- Open up walking routes that make the City easier to explore, for example the river walkway from Tower of London/Tower Bridge.

- Provide welcome services to the travel trade through additional coach parking and dropping off facilities, particularly at weekends, ensuring neutral or positive environmental impacts to align with this strategy's cross-cutting theme of sustainability.

Markets Reached

All visitors – when already in London.

5.4 Priority area 4: Support and expertise

5.4.1: Grow our knowledge base

Rationale

Understanding visitors, their motivations and requirements, is fundamental to an effective Visitor Strategy and should underpin marketing and infrastructure development programmes.

The City must continue to develop its collective knowledge of visitors, and the performance of its visitor sector, through fresh and targeted research projects, which give invaluable insight into the visitor economy – locally and more widely.

Action Areas

- Maintain and extend the collection of destination level performance-related data held by the City, prioritising the build of our qualitative knowledge base.

- Develop insights into business visitor markets; specifically refresh our co-funded Business with Pleasure research.

- Define, agree and report outcomes aligned with our **Corporate Plan** to measure the success of this strategy, underpinning the measures already defined in section 7.

- Share our knowledge to encourage reciprocal exchange and to support and inform local, London, national and industry programmes and stakeholders.

Markets

5.4.2: Develop our assets and stakeholders

Rationale

The City Corporation manages a significant portfolio of visitor assets, including Tower Bridge, Guildhall Galleries and the City Information Centre. In its local government role, it protects the interests of all in the City who play a part in its visitor offer, convening, connecting and supporting stakeholders.

The City Corporation also recognises the need to future-proof its assets and those of its stakeholders, building long-term and sustainable business for the destination.

Similarly, it acknowledges that while City attractions are key drivers of visits, they cannot create by themselves the multi-faceted, multi-partner events, commemorations and campaigns that deliver international resonance for the destination and gain real traction in the marketplace.

A priority action is therefore to facilitate greater collaboration across attractions and create suitable 'umbrella' campaigns in which all can participate and derive benefits.

Action Areas

- Provide more and better networking opportunities to foster business partnerships and joint initiatives.

- Programme major "hero" events to support wider, high-profile thematic campaigns in which stakeholders can feature and from which they can derive business focussing on unique City content (e.g. *Shakespeare Woz Ere*, *London's Burning* (both 2016), and *Londinium* (2017)).

- Develop content resources for stakeholders to use in their operations, such as licensed images, videos, copy and itineraries.

- Maximise the impact that City-owned and funded assets can play in the visitor sector and exploit benefits for these assets through greater exposure (e.g. through strategic and collective partnerships and alliances) and commercial development; support the development of a visitor events programmes at Leadenhall Market and Aldgate Square as part of this

- Promote the City Information Centre to local stakeholders as a vital and free resource for promotions and welcome/product training.

Markets Reached

5.4.3: Support London and the UK

Rationale

The City is an integral part of London's (and the UK's) visitor offer, and therefore has an integral part to play in shaping its international image. It both benefits from and contributes to that image and to London's worldwide reputation and is part of the London gateway to the nation's regions for international visitors.

With its assets and expertise, the City can play a key role in supporting London's boroughs (most of whom do not have a dedicated tourism resource) by bringing the benefits of tourism to all Londoners, and it can work as a gateway partner for the nation, supporting the UK's tourism industry as a whole.

Action Areas

- Share our assets and expertise with London's boroughs, building on programmes already established through *London Borough of Culture* and *England Originals*
- Actively participate in London-wide events such as *Open House*, *London Landmarks Marathon* and *London Games Festival*, as well as major sporting events and London and national celebrations and commemorations, supporting our neighbours and the London and national tourism industries
- Provide showcase opportunities for London and UK partners at our City Information Centre.
- Working with our Culture Mile partners, develop major events that deliver global recognition for London, such as *London's Burning* in 2016.
- Support industry-wide training initiatives and recruitment drives across the tourism spectrum through participation and advocacy.

Markets

6 Implementation

"There is nowhere else like London. Nothing at all, anywhere." Vivienne Westwood

The City Corporation is the crucial lynchpin in the implementation of its Visitor Strategy. It is:

- A major provider of, and investor in the City's visitor product – operating several key attractions and the City Information Centre, as well as running landmark events
- A co-ordinating organisation that brings together visitor sector partners from across the City with other stakeholders to achieve collaboration and networking
- A landowner and planning body with a role in creating a distinct sense of place and a quality environment
- A long-term custodian of heritage and a major investor in culture and the arts
- An independent voice providing leadership and expertise for the City's visitor sector at regional, national and international levels.

This strategy will be delivered by the City Corporation through a range of strategic and tactical partnerships. The diagram below provides some examples.

Delivery will be coordinated by the City Corporation's dedicated Visitor Development Team working with champions across departments. This will include a Strategy Steering Group comprising senior officers and potentially senior representatives from stakeholder organisations. It will meet twice a year to oversee delivery and ensure co-ordination and streamlined cross-departmental programmes.

Major new campaigns, events and activities will be subject to the approval of the City Corporation's Director of Communications.

7 Outcomes and monitoring

This strategy will be reviewed and monitored against a specific set of outcomes that represent meaningful measures of progress across the City of London as a destination.

These are summarised in the following table:

Measure	**Priority areas**	**Link to Corporate Plan** (as per page 5)	**Specific measures**	**Method of monitoring**
Awareness and perceptions of the City	1.1, 1.2, 1.3	7d, 8a, 9d, 10e	• Awareness of City as cultural and/or visitor hub • Awareness of where visiting (visitors) • Awareness of specific facilities in the City • Perceptions of the City (based around a series of statements on the City)	• Visitor survey – leisure visitors • Visitor survey – business visitors • Perception's surveys – e.g. major City events
Conferences	1.3	7d, 8a, 10e	• Increase in conferences	• UK Conference and Meetings Survey
Business visitor spend	1.3	7d, 8a, 8d	• Increase in spend by business visitors – (e.g. through additional activities and leisure extension)	• Visitor survey – business visitors
Visits to attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	• Increased visitor numbers – particularly in off-peak months	• Attractions Monitor
Visits to City Corporation attractions	1.1, 1.2, 2.2, 3.1	8a, 9c, 9d, 10c, 10d, 10e	• Increased visits including new attractions	• Attractions Monitor
Satisfaction	2.1, 2.2, 2.3, 3.1	8a, 8d, 9c, 9d, 10c, 10d, 10e	• Satisfaction with different aspects of the City offer – public realm, signage, information, overall experience	• Visitor survey – leisure visitors • Visitor survey – business visitors
Occupancy	All	7d, 8a, 9c	• Increase in occupancy and ADR – particularly at weekends, off-peak months	• Occupancy Survey
London and UK support	4.1	7d, 8a, 10c, 10d, 10e	• Impact of major City events on London • National and international coverage	• City events' evaluations

Monitoring and evaluation will be led by the City Corporation's Visitor Development Team, working with the Corporate Strategy and Performance Team.

These teams will also define, agree and report outcomes aligned with our **Corporate Plan**, underpinning the measures provided above.

All measures will be reported publicly on an annual basis. However, data for some of the above quantitative measures does not currently exist. Baselines and targets for these

measures will be established following strategy approval. These will be presented in the annual monitoring report (see above).

8 Summary

This, the City of London Corporation's fourth strategy, seeks to build on the achievements of preceding strategies, engaging and inspiring every visitor to London so growing our visitor economy to the benefit of local sector stakeholders and contributing to London's success as a World City.

It seeks to do this by developing the City as a vibrant, attractive and welcoming destination for all, leveraging these attributes to showcase London as the best place to visit and do business.

This will be realised through a series of priority action areas in that we will:

- Refine and build the City's visitor brand
- Exploit its capacity
- Grow its business visitor offer
- Tell its story brilliantly
- Create and curate new visitor experiences
- Develop Culture Mile
- Make its welcome world-class
- Grow its knowledge base
- Support and develop its assets and stakeholders
- Support London and the UK

The success of the strategy will be measured against a series of agreed outcomes:

- Increased levels of visitor spend, jobs and learning opportunities in the City and London
- Reputational gains and increased prestige for the City and London internationally, inspiring people and business to be here
- Local cultural and tourism stakeholders are well-supported and continue to thrive
- We significantly contribute to the economic resilience of the London and UK tourism industry

The table in section 7 details the monitoring and evaluation criteria that will be established and reported on year-on-year. If successful, the strategy will significantly contribute to a number of the City Corporation's aims as detailed in its Corporate Plan 2018/23 and listed on page 5.

The City Corporation is therefore committed to delivering this strategy and recognises the value of tourism to the communities it serves. That value is not confined to the growth of sector economies but reverberates across all parts of national life, building better futures for all, a stronger and more resilient London, and an international reputation for the country that enables it to thrive in the face of the significant challenges and pressures it will face over the next five years. We want to welcome the world and to secure our place within it. This strategy significantly contributes to that ambition.

Committee: Board of Governors of the Guildhall School of Music & Drama	**Date:** 18 February 2019
Subject: Principal's Public Report February 2019	**Public**
Report of: Lynne Williams, Principal, Guildhall School	**For Information**
Report author: Lynne Williams, Principal, Guildhall School	

Summary

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

- Quality of learning and teaching environment by department
- Organisational sustainability
- HE student number snapshot
- Awards and Prizes

Recommendation:

That the Board receives the report and notes its contents.

Lynne Williams
Principal
principal@gsmd.ac.uk

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Principal's Public Report

Introduction

Despite the uncertain political climate, staff and students, including our EU cohort, continue to deliver outstanding concerts and innovative productions. An upcoming highlight in the calendar will be our first time collaborative venture with the Museum of London – an immersive exhibition entitled 'Beasts of London' which will be the last exhibition of the Museum before its move to West Smithfield.

Guildhall Live Events won the tender against a range of commercial companies and are now leading a team of staff, students and alumni in this major production for the School and the Museum. The team is already in build mode in the museum and a recent visit to the work in progress revealed the hugely innovatory nature of this exciting project which marries museum artefacts with video mapping, sound scores and interactive opportunities for visitors. We hope this will be the beginning of many more collaborations with cultural organisations as our Production Arts department explores new territory as a stand alone faculty.

In January we welcomed Orla O'Loughlin to the role of Vice Principal, Director of Drama. Orla will be driving change within the Drama Department as we seek to refresh the acting courses and surround them with complimentary courses such as Directing and Writing for Performance. We have also made the decision to bring cross discipline courses such as Performance and Creative Entrepreneurship (PACE) and the reinvigorated MA in Leadership into the Drama department to take advantage of Orla's experience and expertise in cross arts work. More generally, we are hoping to increase the amount of cross discipline work that happens across the organisation and Orla will play a major role in helping us exploit our distinctiveness as a multi discipline school.

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

Quality of Learning and Teaching

Music: Highlights

Notable performance highlights for this term include Andrew Watkinson (of the Endellion Quartet) who lead the Guildhall String Ensemble in a very fine concert of Shostakovich and Tchaikovsky, Rufus Reid (American Jazz bass player) with the Guildhall Studio Orchestra and Samantha Malk's curation of a vocal project based around the Great American Song Book.

The Director of Music (DoM) had a number of significant meetings in New York with Carnegie Hall, Evershed Sutherland, Juilliard and a number of education organisations. Discussions took place around an annual (rather than biennial) showcase in Carnegie Hall– one year being the conventional music recital with alternate years possibly being a cross arts performance involving Jazz, Production Art and Drama. Other discussions included a possible residency in Chicago (where Eversheds are about to set up a new office) which would form a strong audition base for the Mid-West.

Academic Year Working Group. A revision of the Academic Year timetable is underway. Pressure on space during term time and the need to accommodate both Short Courses and statutory maintenance on buildings and venues in holiday periods have all led to the need for

a wholesale review. The working group has considered two models; a two semester model as well as a reduction of two weeks for the Summer Term within the current three term model. **Cross School Collaboration** is an important element within this discussion both from a philosophical/education perspective as well as a practical timetabling and resource point of view.

Space Audit: Music is in the final stages of completing the space audit which is concerned with capacity building for new courses, a home for the Institute for Social Impact (prior to the construction of C4M) and increasing student numbers.

Culture Mile and Barbican Collaboration –both led for the School by Sean Gregory are becoming of growing significance within Music. Both areas have important implications for Music's course design and concert programming as well as a broader cross-school significance for curation, commissioning, devising and collaboration.

Opera Course
The present OC2 were unprecedentedly successful in the round of international summer festivals, with, for the first time ever, every single singer receiving at least one offer and several juggling a number of prestigious options, including offers from Glyndebourne , ENO, Opera North, Salzburg, Pesaro and Garsington.

The same year group are also enjoying similar levels of success in the current Young Artist Programme auditions for next year, including successes at the Jette Parker Programme at ROH, La Scala Milan (a Guildhall first), the Bayerische Staatsoper, and Zurich Opera. We also have a candidate in the final round of the Lindemann programme at the Met in March.

Strings have enjoyed a period packed with many activities including a Viola Day with 30 young viola players, Harp Masterclasses with Andrew Lawrence-King, String platforms, an Ubu Ensemble performance with Artist diploma Maria Wloszczowska violinist performed Schnittke 3rd violin concerto, a Strings Open Day which included open lessons by eight professors, chamber music masterclass, lunchtime concert and a Q&A sessions, a double bass masterclass with Phoebe Russell, Queensland Symphony Orchestra and Mahler Chamber Orchestra principal, Strings Lab on Liszt with Paul Roberts and Chamber Music with Simon Rowland-Jones and members of the Endellion Quartet.

Vocal Dept
Vocal Masterclass series supported by gift from Peter & Corinne Young continues: recent classes with Ann Murray DBE, Gidon Saks & Prof Edith Wiens. James Conlon (Music Director, Los Angeles Opera & Principal Conductor RAI National Symphony Orchestra, Italy) has asked to come and coach some of our Vocal/Opera singers on 8 February – demonstrating further international recognition & impact. Armin Zanner (Head of Vocal Studies) gave masterclasses during Asia audition tour in Seoul Arts High School, Seoul Kyung Hee University & Tokyo College of Music.

Drama Highlights

Orla O'Loughlin joined as Vice Principal and Director of Drama and there was some strong media interest and coverage.

Following the first round of 3rd year shows a significant amount of 3rd year acting students are signed with major agents. A number of 3rd years have been seen for and/ or offered high profile work in both theatre and TV, here and in the USA.

The Department has achieved gender parity for the first time in the recruitment of visiting directors. The directors include Ameera Conrad and Nicole Charles both of whom are women of colour, working at the top of their game with recent productions at the Royal Court, St Annes Warehouse (NYC), The Globe and West End.

The Department will bee offering a richer variety of repertoire for 3rd year productions, including more contemporary plays and a collaborative devised process.

Production Arts: Highlights

Director of Production Arts is currently undertaking a phased return to work having been absent during the Autumn Term. The Production Arts team and PA & Drama Administration have kept everything working well in his absence. Key functions were divided between Head of Stage Management and Costume and Head of Theatre Technology.

Guildhall Live Events has now been established, with a small team employed on a fixed-term two-year basis. The Christmas lights project at Waddesdon Manor, though slightly smaller scale than the previous year, was very successful
State of the art animations and light installations, which took 175,000 visitors on an enchanting journey, were created by circa 40 students and 25 recent graduates from Production Arts and Electronic Music. The team is now engaged in mounting a major exhibition at the Museum of London. "Beasts of London" which will open in April.

Production Arts Skills Exchange (PASE). Preparations are being made for a further nine-day technical training course in Shanghai in June. This will be the fourth and final course to be funded by the Arts Council England through a grant made to the ROH at the China UK People to People meeting in 2014. The course has been very successful, and consideration is being given to continuing the training programme on a commercial basis in the future.

Organisational Sustainability

Advancement: Highlights

We are delighted to have been awarded a grant of £490,000 to support Leverhulme Arts Scholarships over the next three years, by the Leverhulme Trust. This includes major scholarship support for postgraduate musicians, Junior Guildhall and Centre for Young Musicians. The grant also includes support for undergraduate musicians and the School's Production Arts faculty for the first time in recent years. This is the largest Leverhulme award to any conservatoire.

We are very grateful to have been awarded a grant of £90,000 over three years, from the Wolfson Foundation. The Wolfson Music Awards will support scholarships at Junior Guildhall and provide vital support for instrument purchase for undergraduate musicians.

After a competitive process, we are delighted to announce the appointment of a new Head of Development who will join the School in April 2019. Caroline Hawley joins the team from Royal Holloway, University of London, where she is Director of Development. She previously worked as Director of Development at RADA.

On 8 and 9 July 2019, the School will stage its annual Summer Gala, this year featuring a performance of Stephen Sondheim's *Merrily We Roll Along.* Guests will be warmly welcomed for a 2-course dinner in the Barbican Conservatory, before joining our final year acting students for a public performance in the Silk Street Theatre. All proceeds will directly support our students.

Graduation Day took place in November, where fellowships and honorary fellowships were awarded to several high profile alumni, staff members and collaborators in attendance. These included actress Hayley Atwell, composer Tansy Davies and Joint Artistic Directors of Boy Blue, Mikey Asante and Kenrick 'H2O' Sandy.

City of London / Islington Partnership: Highlights

The quarterly City/Islington steering group meetings are now being convened by the Corporate Affairs Office at the City, jointly chaired by Catherine McGuinness (Chair of Policy & Resources) and Richard Watts (Islington Council Leader). Meetings will now also alternate between being held in the City and Islington. A successful City/Islington networking event took place following the December meeting at the Guildhall City Centre, attending by Members/Councillors and Officers from both local authorities. A presentation was given by Culture Mile Partners followed by a useful discussion about how the two boroughs could collaborate more closely, particularly for the benefit of stakeholders and local communities

Widening Participation: Highlights

A draft strategic framework is in development that represents an agreed overarching direction for Widening Participation (WP) at the School, bringing together, amongst other things, Access & Participation and Equality & Inclusion.

A WP steering group comprising key internal staff, and external advisors, will support the delivery of the strategy – ensuring it delivers against its multiple aims and to its range of stakeholders.

The timeline continues towards bringing the framework to the Guildhall School Board in May 2019, for implementation at the start of the autumn 2019 term.

Guildhall Young Artists: Highlights

The Interim Head of Regional Centres has been visiting regional centres to understand local issues and to build a clear structure for each centre

Closer working relationships are helping to improve staff morale. There was a positive awayday and "Christmas lunch" in January for all Head of Regional Centres and administrators together with CYM and JG staff for the first-time meeting as a new GYA group

GYA Islington Programme has exceeded target numbers with 92 students now attending the centre from an initial 40 in September.

Junior Guildhall student Leia Zhu has just completed a high-profile concert tour of Israel received glowing reviews and television broadcasts.

LSSO Barbican concert in January met with positive critical acclaim.

Guildhall Innovation: Highlights

Guildhall School was the lead applicant on a joint research funding bid to the EU Horizon 2020 Marie Skłodowska Curie Innovative Training Networks, a proposal for an Arts and Health doctoral network worth €2.5m, led by Dr Alex Mermikides, with four university partners, seven cultural and creative industries partners, and five healthcare organisation partners, across four EU countries.

The Guildhall Innovation Strategy was approved by Research and Knowledge Exchange Committee and Senior Management Team in November.

Guildhall Innovation Team held a staff away day in November, taking the opportunity for the relatively new team to get to know each other, embed understanding of the Guildhall Innovation Strategy, and generate ideas for the future that align with the strategy.

Culture Mile's Strategic Partnerships team is now firmly embedded in Guildhall Innovation and key achievements have included completing the research Culture Mile: Creative Enterprise & Innovation, presenting on this at the Lord Mayor's Digital Skills Summit, and delivering an inspiring workshop with the Culture Mile Network on creativity and play in business settings (including with new partner Nuffield Health).

The draft Code of Practice for identifying staff and outputs for submission to REF2021 was approved by Academic Board and circulated to all staff for consultation. The establishment and membership of the REF2021 sub-committee of Research and Knowledge Exchange Committee was also approved, and the Sub-committee met for the first time.

Student number snapshot

Attached as an appendix is the annual snapshot of the higher education students at the HESES census date.

Prizes and Awards

Academic Assurance: employability

External

Michael Pandya, Artist Diploma, Piano Accompaniment

- Winner of the Gerald Moore Award
  (Prize: unknown)

Andrés Presno (Vocal Studies Masters, tenor) –

- selected for Royal Opera House **Jette Parker Young Artist**

Junior Guildhall

Annie Chown (Composition Studies with Paul Whitmarsh)

- Highly Commended in BBC Proms Inspire Competition Lower Junior Category, for her piece Conflict and Resolution.

Alumni

Tim Crawford, Amarins Wierdsma, Christoph Slenczka, Yoanna Prodanova

- Winners of RPS Albert and Eugenie Frost Prize at RPS Music Awards Instrumental Prizes as part of Barbican String Quartet

Elspeth Robertson, Lydia Gosnell, Miriam Nerval, Caoimhe de Paor

- Winners of Early Music Young Ensemble Competition as part of Palisander

Paapa Essiedu (Acting, Graduated 2012)

- Named Breakthrough Brits 2018

Luke Russell (Music, Graduated 2012)

- Appointed Principal Piccolo in the BBC Scottish Symphony Orchestra

Robert Reid Allan (Music, Graduated 2018)

- Appointed Apprentice Composer-in-Residence for Birmingham Contemporary Music Group

Emily Peasgood (Music, Graduated 2003)

- Winner of British Composer Awards - Sonic Art

Neil Austin (Production Arts, Graduated 1992)

- Nominated for WhatsOnStage Awards 2019 for Best Lighting Design for *Company*

Daryl Jamieson (Music, Graduated 2003)

- Winner of 3rd annual Toshi Ichiyanagi Contemporary Prize

Richard Watkin (Music, Graduated 2006)

- Appointed Principal Trombone of the City of Birmingham Symphony Orchestra

Lauren Fagan (Music, Graduated 2014)

- Awarded Dame Heather Begg Memorial Award

Fraser James (Acting, Graduated 1991)

- Nominated for Best Breakthrough Performance at the National Film Awards

Natasha Gordon (Acting, Graduated1999)

- Winner of Evening Standard Theatre Awards 2018: Charles Wintour Award for Most Promising Playwright

Sioned Gwen Davies (Music, Graduated 2008)

- Shortlisted for BBC Cardiff Singer of the World 2019

Thomas Adès (Music, Graduated 1989)

- Nominated for British Composer Awards 2018 in the Stage Works category for The Exterminating Angel

Raymond Yiu (Music, Graduated 2014)

- Nominated for British Composer Awards 2018 in Choral category for *Mielo*

Cevanne Horrocks-Hopayian (Music, Graduated 2004)

- Nominated for British Composer Awards 2018 in Sonic Art category for Two Machines with Hugh Jones as 'Crewdson & Cevanne'

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GUILD HALL SCHOOL

Student Statistics 2018/19

STUDENT NUMBERS as at 1 December 2018 (excl. Erasmus)

UNDERGRADUATE (UG)	FTE		Headcount	
Programme	HF	HN/OS	HF	HN/OS
BA Acting (FT)	53.0	13.0	53.0	13.0
BA in Acting Studies (FT)	0.0	12.0	0.0	12.0
BA Production Arts (FT)	98.0	10.0	98.0	10.0
BA Video Design for Live Performance (FT)	9.0	2.0	9.0	2.0
BA Performance & Creative Enterprise (FT)	24.0	4.0	24.0	4.0
BMus (FT)	396.0	28.0	396.0	28.0
Totals	**580.0**	**69.0**	**580.0**	**69.0**
Grand Total	**649.0**		**649.0**	
Total 2017/18	*645.0*		*645.0*	

POSTGRADUATE (PG)	FTE		Headcount	
Programme	HF	HN/OS	HF	HN/OS
MA Acting (FT)	7.0	5.0	7.0	5.0
MA Training Actors (FT/PT)	0.0	2.0	0.0	2.0
MA in Collaborative Theatre Production and Design	6.0	2.0	6.0	2.0
Artist Diploma (FT)	0.0	26.0	0.0	26.0
Extended Guildhall Artist Masters (FT)	8.0	7.0	8.0	7.0
Guildhall Artist Masters Performance Part 1 (FT/PT)	98.0	30.5	112.0	31.0
Guildhall Artist Masters Composition Part 1 (FT/PT)	3.5	1.0	4.0	1.0
Guildhall Artist Masters Leadership Part 1 (FT)	5.0	2.0	5.0	2.0
Guildhall Artist Masters (all pathways) Part 2 (FT/PT)	53.0	20.0	53.0	20.0
MA Opera Making & Writing (FT)	3.0	2.0	3.0	2.0
MA Music Therapy (FT/PT)	16.5	2.0	17.0	2.0
MPhil/DMus (FT/PT)	13.0	3.5	17.0	7.0
MPhil/PhD (FT/PT)	18.0	1.0	28.0	2.0
MPhil/DMus - *Writing up*	0.0	0.0	0.0	0.0
Totals	**231.0**	**104.0**	**260.0**	**109.0**
Grand Total	**335.0**		**369.0**	
Total 2017/18	*356.3*		*412.0*	

NON HEFCE-FUNDED ACTIVITY *(HN only)*

Programme	FTE	Headcount
AGSM (UG Level)	0.0	0.0
Advanced Certificate (PG Level)	15.0	16.0
Fellows*	47.0	47.0
Total	**62.0**	**63.0**
Total 2017/18	*58.5*	*61.0*

FT = Full-time
PT = Part-time
HF = HEFCE funded
HN = Non HEFCE funded
OS = Overseas
**Fellows are students only in respect of their extramural tuition*

Principal Study/Department (as at 1 Dec 2018) (excl. Erasmus, Fellows, and Short Term)

	Total FTE	
Department	UG	PG
Composition	15.0	17.0
Electronic Music	25.0	0.0
Historical Perf	0.0	4.5
Jazz	92.0	25.5
Keyboard	33.0	53.0
Leadership	0.0	10.0
Music Therapy	0.0	20.5
Opera	0.0	20.0
Performance	0.0	4.0
Strings	93.0	69.5
Vocal	62.0	44.5
WBP	104.0	40.0
Totals	**424.0**	**308.5**
Grand Total	**732.5**	
Total 2017/18	*682.5*	

From 2014, Principal study figures have been split by department rather than instrument

Top 10 non-UK countries of origin* (new intake) (new intake excl. Erasmus & Fellows)

	UG	PG
1	France	Portugal
2	United States	United States
3	Greece	China
4	Spain	Spain
5	Italy	Italy
6	Portugal	Poland
7	**	Hong Kong
8	**	Germany
9	**	***
10	**	***

**Nationality*

UG
PG **Germany, Hong Kong, Israel, Latvia, Poland and Sweden are all in equal position.
***Canada, France, Greece, Israel,Japan, New Zealand, South Africa are all in equal positior

EQUALITY STRANDS PROFILE (new intake)

Sex profile (new intake excl. Erasmus, Fellows and Short Term)

		2012	2013	2014	2015	2016	2017	2018
UG %	Male	47.5	49.4	58.7	53.9	51.8	51.4	52.6
	Female	52.5	50.6	41.3	46.1	47.7	48.0	46.9
	Other					0.5	0.4	0.5
PG %	Male	50.3	43.6	49.5	40.4	42.5	49.4	42.4
	Female	49.7	56.4	50.5	59.6	57.5	50.2	57.1
	Other						0.4	0.5

Disability profile (new intake excl. Erasmus, Fellows and Short Term)

		2012	2013	2014	2015	2016	2017	2018
UG %	Declared disability	18.0	15.3	11.1	10.8	15.1	11.4	16.7
PG %	Declared disability	10.2	9.0	6.0	5.8	7.4	6.5	8.9

Age profile (new intake excl. Erasmus, Fellows and Short Term)

		2012	2013	2014	2015	2016	2017	2018
UG %	Under 21	85.2	83.5	80.4	87.4	85.4	86.6	81.9
	21 to 24	11.7	15.3	15.9	9.0	12.3	10.9	13.8
	25 to 39	3.1	1.2	3.7	3.6	2.3	2.5	4.3
	Over 40	0.0	0.0	0.0	0.0	0.0	0.0	0
PG %	Under 21	0.0	2.7	0.0	2.4	1.2	1.3	0.4
	21 to 24	64.7	55.3	55.5	56.7	52.5	56.7	51.3
	25 to 39	34.8	41.5	42.0	38.5	40.8	34.6	42.9
	Over 40	0.5	0.5	2.5	2.4	5.5	7.4	5.4

Ethnicity profile (new intake excl. Erasmus, Fellows and Short Term)

		2012	2013	2014	2015	2016	2017	2018
UG %	White (British, Irish, Other)	87.0	86.5	83.6	88.0	85.2	80.2	82.4
	All other ethnicities*	11.7	13.5	15.9	10.8	13.6	19.3	17.1
	Not known / Info refused	1.3	0.0	0.5	1.2	1.2	0.5	0.5
PG %	White (British, Irish, Other)	86.1	82.5	71.5	81.7	79.6	79.7	79.0
	All other ethnicities*	12.8	15.9	25.5	15.4	18.3	18.6	17.4
	Not known / Info refused	1.1	1.6	3.0	2.9	2.1	1.7	3.6

What is your religion? (new intake excl. Erasmus, Fellows and Short Term)

		Prefer not to say	Buddhist	Christian	Jewish	Spiritual	Other religion or belief	No religion
UG %	2013	32.4	0.6	30.6	1.8	1.2	1.2	32.4
	2014	28.2	1.6	26.6	0.0	3.7	1.1	38.8
	2015	37.4	0.6	21.1	0.0	1.2	3.5	36.2
	2016	33.2	0.8	22.8	0.3	3.3	1.6	38.0
	2017	32.7	0.0	22.3	0.5	4.5	1.0	39.1
	2018	48.8	0.9	18.3	1.4	3.8	0.5	26.3
PG %	2013	37.1	3.1	25.3	1.0	3.1	1.0	29.4
	2014	48.0	0.5	19.2	0.5	1.5	3.5	26.8
	2015	41.2	0.5	27.1	0.9	1.4	1.4	27.5
	2016	38.4	0.5	25.0	2.1	2.1	2.1	29.3
	2017	43.3	2.2	17.7	0.9	1.3	1.3	32.9
	2018	36.9	1.3	21.8	1.8	0.5	1.3	36.4

What is your sexual orientation? (new intake excl. Erasmus, Fellows and Short Term)

		Prefer not to say	Gay man	Gay woman	Hetero-sexual	Bisexual	Other
UG %	2013	31.8	3.5	0.6	62.4	1.2	0.6
	2014	27.1	3.2	0.0	67.0	1.6	1.1
	2015	38.0	2.9	0.6	55.6	2.9	0.0
	2016	32.0	2.6	0.5	61.3	2.6	1.0
	2017	35.6	1.9	1.5	53.9	5.9	1.0
	2018	45.5	2.3	1.4	45.1	4.7	1.0
PG %	2013	30.4	5.2	0.0	61.3	2.1	1.0
	2014	47.0	5.1	1.0	43.9	2.5	0.5
	2015	39.3	3.3	0.0	55.0	1.9	0.5
	2016	34.3	4.5	0.2	56.7	3.3	1.0
	2017	42.4	4.8	0.4	48.1	2.6	1.7
	2018	35.6	3.1	0.0	55.6	4.4	1.3

Is your gender identity the same as the gender you were assigned at birth? (new intake excl. Erasmus, Fellows and Short Term)

		Prefer not to say	Yes	No
UG %	2013	21.8	77.6	0.6
	2014	15.4	84.0	0.5
	2015	24.5	74.9	0.6
	2016	19.1	80.6	0.3
	2017	22.7	76.7	0.5
	2018	33.8	64.8	1.4
PG %	2013	25.8	74.2	0.0
	2014	38.4	61.6	0.0
	2015	32.7	67.3	0.0
	2016	27.6	71.9	0.5
	2017	34.2	65.4	0.4
	2018	26.7	72.9	0.4

ASSESSMENT

Qualifications awarded (as at 30 January 2019 2017/18 data)

	2013/14	2014/15	2015/16	2016/17	2017/18
Bachelors degrees (exc	148	113	132	150	153
Masters degrees	154	162	161	160	167
PG Diplomas	1	0	1	2	0
Total	**303**	**275**	**294**	**312**	**320**

Bachelor's degree classifications (as % awarded in category)

	2013/14	2014/15	2015/16	2016/17	2017/18	Numerical figures
First (1)	25.0	29.2	31.0	36.7	34.0	52.0
Upper Second (2.1)	65.5	61.9	59.8	57.3	58.8	90.0
Lower Second (2.2)	8.8	8.9	8.3	4.0	5.9	9.0
Third (3)	0.7	0.0	0.7	2.0	1.1	2.0
Total	**100**	**100**	**100**	**100**	**100**	**153**

Master's degree classifications (as % awarded in category)

	2013/14	2014/15	2015/16	2016/17	2017/18	Numerical figures
Distinction	58.4	54.3	49.0	53.1	55.7	93.0
Merit	35.7	40.1	36.6	43.8	39.5	66.0
Pass	5.8	5.6	14.2	3.1	4.8	8.0
Total	**100**	**100**	**100**	**100**	**100**	**167**

PG Diploma classifications (as % awarded in category)

	2013/14	2014/15	2015/16	2016/17	2017/18	Numerical figures
Distinction	0	0	0	0	0	0
Merit	0	0	0	0	0	0
Pass	100	0	100	100	0	0
Total	**100**	**0**	**100**	**100**	**0**	**0**

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Committee: Board of Governors of the Guildhall School of Music & Drama	**Date(s):** 18 February 2019
Subject: Research & Knowledge Exchange Annual Report 2017/18	**Public**
Report of: Principal	**For Information**
Report authors: Cormac Newark and Aoife Shanley	

Summary

This report is presented to the Board as one of the mechanisms by which the Board receives assurance of the continuous improvement of the student academic experience and student outcomes in respect of the doctoral programme and the research environment.

Recommendation

Members are asked to note the report

Cormac Newark (Head of Research) cormac.newark@gsmd.ac.uk
Aoife Shanley (Research Manager) aoife.shanley@gsmd.ac.uk

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Research & Knowledge Exchange Committee
Annual report to Academic Board and Board of Governors
Academic year 2017–18

General introduction
The academic year 2017–18 saw some profound changes in this part of the School. In order to support a rapidly growing portfolio of work, several new posts were approved, advertised and successfully filled, with new colleagues due to start at the beginning of 2018/19. In particular, in line with the introduction of the Knowledge Exchange Framework in October, this is now a more formalised area of our activity (see below), with a new Head of Department in the shape of Aoife Shanley.

On the other hand, in the spring Prof. Helena Gaunt, who for many years had been responsible for such a wide range of work across Research, Knowledge Exchange and Enterprise in the School, announced that she would be leaving at the end of the academic year to become Principal of the Royal Welsh College of Music & Drama. Her loss will be keenly felt, and the School has (we think wisely) decided not to rush into appointing a replacement Vice Principal but rather to put in place interim arrangements for a year. A consolation of these arrangements is that as Guildhall Innovation we now enjoy increased representation at senior management level, with the Heads of Research, Knowledge Exchange and Enterprise now able to offer specialist perspectives directly to Directors at Guildhall and, through the Joint Directorate, the Barbican.

Research activity
Research activity continued to flourish during academic year 2017-18, evidenced by grant applications, major prizes and honours for our researchers, new partnerships, and developments around two emerging and interrelated areas of research critical mass, social impact of the performing arts and arts and health.

- Developments in continuing grants included a three-day symposium in collaboration with Barbican Cinemas, including live improvised screen accompaniment and public screenings of films (some very rare) in the context of our *Phantom on Film* project funded by the Leverhulme Trust.

- Our Barbican Guildhall postdoctoral archivists successfully participated in a Barbican-led funding application to the Heritage Lottery Fund. Entitled *Laying the Foundations - the Barbican Guildhall Archive,* this 15-month project will enable wider engagement with our archive collection, support first efforts at archiving of important collections that are risk, and uncover the potential of a more developed archive. This year saw a large upsurge in research funding applications generally, both in quantity and value, which is a key indicator of a strongly developing environment. Overall nine applications totalling over £1.3m were submitted during the year to six different funders, including the AHRC, Leverhulme Trust, Abbeyfield Foundation, UUK Rutherford Fund, Stavros Niarchos Foundation, and the Wellcome Trust. The AHRC application is the largest research application the School has made at almost £1m and includes with four partners, three of whom are international. Three early career fellowships submissions were supported to the Leverhulme Trust following a successful internally-run competition for applicants. Reviewing our record of research funding applications generally over the last few years, we can report high success rates in comparison to sector and funding scheme averages, both in terms of number of grants won against number applied for and amount won against amount applied for: we appear to be choosing the right applications to make. Moreover, the rise in applications, the diversity of funders, and the increase in grant request are strong developments for future success; notably, two further large applications are in development to the AHRC (related to the Barbican Guildhall Archives) and EU Horizon 2020 (Doctoral network with four European partners) with submission expected during academic year 2018/19.

• Our world-leading composer-researchers continued to enjoy prominent successes in 2017/18. Laurence Crane was the recipient of a Paul Hamlyn Foundation Award for Composers, and Julian Anderson was honoured by a 'Total Immersion' festival (BBC/Barbican/Guildhall School) devoted to his music. To complement this, we hosted 'Heaven is Shy of Earth: Julian Anderson at 50', a study-day presented jointly with Royal Birmingham Conservatoire.

• Following talks with a number of other institutions and groups of institutions, our response to the AHRC call for consortium bids for the second round of Doctoral Training Partnerships funding was to propose participation not just by the School but by all the main Culture Mile partners together in *techné*, an established network named after the Greek term for craft and led by Royal Holloway, University of London. Other academic partners include Brunel University, Kingston University, Loughborough University, London, University of Brighton, University of Roehampton, University of the Arts London, University of Surrey and University of Westminster. The network was duly awarded five years' funding.

• Following our hosting of the international symposium of SIMM (Social Impact of Making Music) in 2016–17, our work in this field gained further cogency with the negotiation of inward investment from that body to support a doctoral studenthip (see below under 'Doctoral Programme').

• Activity under the broad banner of Arts & Health included our Wellcome Trust 'Aeriel' project's 'Found Performance: An Undisciplinary Symposium Exploring Aesthetic Methodologies in Health Care and Medicine', practitioner workshops for *Finding a Voice (*funded by the AHRC), hosting the the National Arts in Health Conference and Showcase of AESOP (Arts Enterprise with a Social Purpose) and the national conference of the British Association for Music Therapy.

Doctoral Programme and research-led training

We had a healthy intake of 13 students, 3 of which are staff members. The latter represents both our commitment to consolidate the research community in every part of the School, and to research as continuing professional development – for example, Professor Simon Wills returned to doctoral study after a gap of over a decade, and Vanessa Lingham follows her colleague Pat Shammon (now in his second year) in consolidating a growing strand of doctoral project relating to Production Arts. There was strong representation for drama-based projects, relative to previous years, with projects on directorial approaches to acting, applied theatre techniques for teachers and the ethics of representation in costume design.

Studentships

Our studentship schemes continue to reap benefits for early career researchers: Stefania Donini is making great strides on her exploration of audience engagement supported by the Guildhall-Barbican studentship. She was successful at upgrade and she has made a very valuable contribution to the doctoral community, running a ResearchWorks event, contributing to open days and doctoral training, and setting up a student-led writing group. Na'ama Zisser, the second composer-in-residence on the Guildhall-Royal Opera House studentship, had her capstone production, Mamzer Bastard, at Hackney Empire. Her score introduces the Cantorial music of the Hassidic Jewish tradition into opera for the first time, incorporating it into what the *Guardian* described as 'a constantly shifting soundscape of darkening harmonies and subtle textual gradations' that create an effect of 'quiet, contained sadness'. Her successor Matthew Rogers began work on his project exploring the literary concept of meta-narrative in operatic form. Another highlight of this year was the inauguration of a studentship in socially-engaged music practices, offered in association with

the Social Impact of Making Music, an international research platform based in Belgium. This represents a strongly emerging strand of research activity that chimes with the School's vision for nurturing artistic practice that engages with new audiences and participants. We were delighted that a successful application for Global Challenges research funding meant that we were able to offer two studentships under this scheme, and we successfully recruited Imogen Flower (on a UK-based project with sex workers) and Natalia Puerta (on socially-engaged music practice in Columbia). Going forward, these students will benefit from participation in SIMM events and network activities, notably the annual 'SIMM-posium' which will take place in Bogatá in Spring 2019.

In order to contextualise these exciting developments within the history of the programme, a table of student activity since its inception is included on the following page:

Year	Student entry	Total student headcount	Student exit	Students upgrading within 18 months	Submission within 4 years FT or 7 years PT	students in suspension	students withdrawn	Students in WU	Total programme completions	Continuing students
08/09	1	1	0	0	0	0	0		0	1
FT	1	1	0	0	0	0	0		0	1
PT	0	0	0	0	0	0	0		0	0
09/10	4	5	0	1	0	0	0		0	5
FT	4	5	0	1	0	0	0		0	5
PT	0	0	0	0	0	0	0		0	0
10/11	2	7	1	0	0	0	1		0	6
FT	2	7	1	0	0	0	1		0	6
PT	0	0	0	0	0	0	0		0	0
11/12	7	13	2	0	1	0	2		0	11
FT	6	12	2	0	1	0	2		0	10
PT	1	1	0	0	0	0	0		0	1
12/13	4	15	3	0	3	0	0	5 (2)	3	12
FT	4	14	3	0	3	0	0	5 (2)	3	11
PT	0	1	0	0	0	0	0	0	0	1
13/14	7	19	2	1	3	0	0	3 (1)	2	17
FT	5	16	2	0	3	0	0	3 (1)	2	14
PT	2	3	0	1	0	0	0	0	0	3
14/15	11	28	1	0	2	3	0	3 (2)	1	27
FT	9	22	1	0	2	3	0	3 (2)	1	21
PT	2	6	0	0	0	0	0	0	0	6
15/16	14	41	4	2	0	5	1	3 (1)	3	37
FT	9	28	4	2	0	3	1	3 (1)	3	24
PT	5	13	0	0	0	2	0	0	0	13
16/17	17	54	9	6	7	5	5	3 (0)	4	45
FT	12	31	3	5	3	3	1	3 (0)	3	28
PT	5	23	6	1	4	2	4	0	1	17
17/18	13	59	5	10	3	2	3	3 (3)	2	54
FT	7	36	2	7	3	2	1	3 (3)	1	34
PT	6	23	3	3	0	0	2	0	1	20
TOTAL	**80**	**-**	**27**	**20**	**19**	**-**	**12**	**-**	**15**	**-**
FT	**59**	**-**	**18**	**15**	**15**	**-**	**6**	**-**	**13**	**-**
PT	**21**	**-**	**9**	**5**	**4**	**-**	**6**	**-**	**2**	**-**

As may be seen from the table, the position in 2017/18 reflects a maturing doctoral programme, with a total of 59 students currently enrolled. We do not anticipate the programme growing much larger than this because we have a limited number of 'category A' supervisors (those who have seen at least one student through to completion: each student requires one of these on their supervisory team). However, continued diversification in terms of topics is likely (and welcome) as our supervisor pool grows and we develop external partnerships, for example the emerging strand of research investigating the social impact of the performing arts.

Staffing

The size of the doctoral cohort justified the institution of a dedicated role to oversee the doctoral programme and this year marked Dr Alex Mermikides's first year in role as Doctoral Programme Leader. She spent the year familiarising herself with the cohort of students and the conservatoire environment; and has began to identify opportunities to develop the School's doctoral provision and consolidate its ethos and identity. One early development was a change to the doctoral regulations to clarify procedures for Upgrade examination, which successfully passed through the requisite scrutiny by the validating institution. She joins Dr Biranda Ford (appointed as Graduate Training Leader in 2016), who has created a robust programme of research training centred around artistic research, informed by her own research expertise in doctoral pedagogy. It is important to note that this programme is open to all staff, whether or not they are considering enrolment on the doctorate. Biranda has contributed to research-led teaching across the School, in fact, supporting Master's-level provision. At the end of the year, the Doctoral Programme Coordinator Pauline Galea left us in order to pursue career opportunities in a different field. We welcome her successor, Sarah Bell. We continue to engage both Guildhall staff and others in the supervision, examination and training of our doctoral students. Our 'pool' of supervisors encompasses around 123 people. As well as providing our students with a vast range of expertise, engagement in supervision provides staff members with opportunities for professional development. For example, a number of staff members participated in a 'skill sharing' session on supervisory techniques, an event which brought very experienced and more 'novice' researchers into conversation.

Feedback from Students

Feedback from Students is an integral part of the development of the doctoral programme, and we are pleased to report that the results of the Whole School Survey were very strong for this year: an increase of 5% points or more since last year in response to 11 of the 13 survey questions, with the remaining questions scoring within 5% of last year's ratings. We had particularly pleasing ratings in relation to the positive sense of community. For example: 'the doctoral and research community is increasingly vibrant and supportive' went up from 65.2 to 83.3%, and 'I feel part of the doctoral and research community' from 60.7 to 83.3%. We ascribe these results partly to developments within the training programme for example inviting continuing students to present to the first year cohort helped foster a cohesion among students across year groups. We also encouraged student-led activities which, this year, included three student-run ResearchWorks events and the inauguration of a 'shut up and write' group. Some suggestions were offered in the WSS free text sections about community: the familiar request of a doctoral common room and pigeon holes, more scheduled social events and a wider range of drinks offered at research events. These will be considered going forward. The training programme was very well rated in its own right. For example there was an increase from 57.1 to 86.6 in terms of its development of research skills. Qualitative comments focussed on 'the breadth of research methods and analysis and the vertical mix of students' and the new parallel sessions described as 'very helpful'. Given the wide range of research projects and disciplines supported by the programme, it is a challenge to balance breadth and specialism. The inauguration of parallel sessions was an effective solution to this as it gave students opportunities to engage in specialise discussions in smaller groups. Our students also reported feeling more supported this year, with positive

ratings for supervision in terms of mentorship (94.4% felt they were well mentored compared to 69.5 last year), ease of making contact and timeliness of feedback. Particular supervisors were marked out for positive comment in the qualitative feedback. One student commented that they would have liked more information disseminated about publication and presentation opportunities outside of the School. The Doctoral and research team do disseminate 'opportunities' as they arise and doctoral students have attended and presented at conferences advertised through the email network. A couple of students commented that although they felt part of the doctoral and research community, they felt that this community was not as well integrated into the School community as it might be. This is a continuing theme, as the visibility of the programme within (and beyond) the School has been raised as an issue since 14/15. 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. 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.

Validation arrangements
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.

Future Developments
Planning for Research Degree Awarding powers has begun, with application likely in academic year 19/20 or 20/21 (dependent on completions).

Public Engagement and Dissemination
In February 2018, the School hosted the fifth triennial Reflective Conservatoire Conference. The conference saw over 300 delegates comprised of performers, professionals, teachers, students and researchers from 22 countries. The programme included 110 speakers in total, including keynote addresses from Professor Geoffrey Crossick (Distinguished Professor of Humanities, SAS, University of London), Vikki Heywood CBE (Chairman, RSA), David Lan (Artistic Director, Young Vic) and Helen Marriage MBE (Director, Artichoke).
Over four days, the delegates attended keynotes, panels, academic papers and workshops around the topic of Artists as Citizens, raising fundamental questions about what it is to be an artist and to bring work into society, to connect with society, to respond to – and dialogue with – society. The conference also featured a surprise opening performance by the School's students on the Barbican High Walk, and a public event produced in collaboration with Shakespeare's Globe on the topic of censorship in the arts. Through the academic year, our ResearchWorks seminar series has also seen a total of 26 events, including lecture-recitals, academic papers, panel discussions and workshops. Providing a space for staff members and guests to present innovative new ideas, the events attracted over 700 attendees across the year. Research participation in wider events within the school and beyond was a particular focus this year, with events such as 'Brahms and his Poets' hosted by Dr Natasha Loges as part of the school's Brahms Day; 'Playing Doctors' by Dr Alex Mermikides as part of the UK-wide 'Being Human' Festival of the Humanities; and 'Silk Threads: The Tapestry of Music Therapy Research from the Guildhall School', as part of the British Association for Music Therapy's national conference. In addition, a new doctoral ResearchWorks session has been introduced, providing our doctoral cohort with an opportunity to present their research to a general audience and to engage in questions and debate. Generally, the School has also continued to encourage dissemination and debate around its research through the hosting of academic conferences and symposiums relating to our research

projects, as described above. The symposiums, many of which enjoyed capacity participation, proved to be popular mechanisms for the dissemination of results and sharing of ideas.

Research Excellence Framework (REF)
The School is planning its submission to the national research assessment process, REF2021; below is a timeline of decisions and deadlines:

> September–November 2017: first decision documents published about REF2021
> July 2018: first guidance documents published for consultation
> October 2018: consultation closes
> Spring/summer 2019: submission of institutional code of practice
> Autumn 2019: pilot submission
> November 2020: final submission
> December 2021: publication of outcomes.

During academic year 2016/17, we ran a consultation with staff about REF2021, asking staff to self-identify outputs they might put forward for the REF, which generated new conversations, invited previously un-engaged staff to engage with the department, and provided a first overview of who and what might be included in the next REF submission. During academic year 17/18, we have used this data to inform our submission to the REF team consultation about our potential submission and to develop our internal processes. We drafted an outline of code of practice drafted based on the decision documents published, covering the staff identification processes and output selection processes and institutional processes and committees required to develop our submission. We worked with HR to understand current staff employment contracts and the implications of possible approaches and changes. We brought a first draft of the code of practice to Research and Knowledge Exchange Committee in May 2018 which was well received; a second draft will be developed and consulted in Autumn 2018 based on guidance published in July 2018.

Research support and governance
As outlined in the above Introduction, the departmental structure and management of research underwent changes during this year. The Research & Enterprise department was rebranded as Guildhall Innovation, a new entity with proto-divisional status led by Vice Principal and Director of Guildhall Innovation, Professor Helena Gaunt. The department was reframed to comprise three strands of activity.

> Research: Enhancing our research community to deliver critical-thinking PhD graduates, and high-quality, impactful research, led by the Head of Research, Dr Cormac Newark
>
> Enterprise: Developing cutting-edge enterprise activity that enables creative entrepreneurship, and supports the creative economy, led by the Head of Enterprise, Sian Brittain
>
> Knowledge Exchange: Enriching and expanding our reciprocal sharing of ideas and expertise with the sector, to other sectors, and with the public, led by the Head of Knowledge Exchange and Senior Research Manager, Aoife Shanley

Dr Newark was granted research leave from January to September 2018, so the Research portfolio was taken up during this time by Aoife with Alex Mermikides, our Doctoral Programme Leader. Work on a departmental strategy, already in development, was begun afresh, in order to incorporate a new, even more integrated mission under the Guildhall Innovation banner.

In spring 2018, however, Professor Helena Gaunt announced her appointment as Principal at the Royal Welsh College of Music & Drama, to start in September 2018. The sheer extent of her contribution to the School over many years, and indeed to its partners, is hard to overestimate. She was the first ever education officer for the London Symphony Orchestra1989–90, prior to the launch of LSO Discovery, then professor of oboe at the Guildhall School from 1991, then Deputy Head of Wind, Brass and Percussion, then Assistant Principal (Research and Academic Development), then Vice Principal and Director of Academic Affairs, and finally Vice Principal and Director of Guildhall Innovation. Her legacy to the institution includes the stewardship of the Reflective Conservatoire conferences and of the international Innovative Conservatoire Network. She will be sorely missed.

In order to allow time to consider the arrangements to be put in place to cover the key areas of Helena's role and to provide appropriate support for the team, interim arrangement were agreed by the Principal for the academic year 2018/19, from September 2018 until August 2019. This will enable full scoping of the role(s) needed to take on Helena's wide range of responsibilities going forward. Sean Gregory, Director of Learning and Engagement across the School and the Barbican, will work closely with Sian Bird and Sian Brittain, leading the Guildhall School's involvement with Culture Mile, overseeing the development of the Creative Entrepreneurs programme, and Barbican/Guildhall Alliance work in relation to creative learning, evaluation, impact and the joint institutional archive. Jonathan Vaughan, Vice Principal & Director of Music, will work closely with Cormac Newark and Aoife Shanley, overseeing developments around the School's Research strategy, Doctoral programme and related Knowledge Exchange work, as well as ensuring the School continues to strengthen its position as a conservatoire leading positive cultural change in society. (Key pieces of work here will include a research strategy, similarly updated to reflect the mission of Guildhall Innovation, and a robust research leave policy, both requirements of the REF process. Jeremy Newton, Vice Principal & Director of Advancement, will work with Sian Brittain on specific Enterprise projects, principally the development of the Leadership Academy. Through this joint overview of Guildhall Innovation work, Jonathan, Jeremy and Sean will also work closely with Louise Jeffreys, Artistic Director at the Barbican, to continue scoping and developing the Barbican-Guildhall Creative Alliance through planning and implementing joint, interdisciplinary programming, as well as identifying key 'bridging projects' in both organisations' strategic plans. The three existing leaders in Innovation – Sian Brittain, Aoife Shanley and Cormac Newark – will continue to drive forward the various areas of their expertise, and will join the School's Senior Management Team for the duration of this year.

Research & Knowledge Exchange Committee

Termly Research & Knowledge Exchange Committee meetings took place with Prof. Julian Philips and Dr Alex Mermikides deputising for the Chair (Dr Cormac Newark) at the spring and summer meetings. A number of new policies were drafted and approved:

Intellectual Property (IP)

Following work undertaken in 2016/17 to review the current School policy on Intellectual Property, a full review of current conservatoire and university practice, School-wide consultation and drafting a new policy, a new Intellectual Property policy was approved by Research & Knowledge Exchange Committee and Academic Board in Autumn 2017 and adopted during the academic year, including new signage around the School.

Research data management

In order to promote best practice in research data management, the School drafted and approved a policy for Research Data Management in summer 2018 that supports the principle of making research data 'as open as possible, as closed as necessary'.

Staff development

Support for staff to develop or enhance their research skills is a priority for the department. Staff members are invited to participate in research training sessions devised for doctoral students and offered individual meetings to discuss their research interests and how to develop these interests.

Visiting researchers
In order to facilitate collaboration with national and international researchers, during this academic year we discussed and drafted a mechanism to support the reception of visiting researchers to the School, which will be finalised in 2018/19.

Internal Funding and the Peer Review College
Eight applications were received this year to the Research & Knowledge Exchange Committee Funding Scheme, all of which were successful. The scheme supported two new research projects, one new curriculum initiative, one lightbulb innovation project, and four professional development dissemination opportunities. Selected abstracts have been included in Appendix A below for reference.

Communications
The research pages of the school website were updated to provide information about internally funded projects, and regular updates and reminders about the fund are now included in the School's staff ezine to increase awareness of the potential research opportunities available.

Research Ethics

Table of applications

External	9
Internal	
Doctoral Student	9
Staff	4
UG or PG student	4
Total applications	26

Ensuring due diligence for research ethics and governance is met through policy and the research ethics committee, which currently has nine members (including two lay members). Applications to our research ethics process increased to 26 applications this year, with a high level of external applicants; these applicants came mainly from our CUK partners and received ethical approval at their home institutions before applying through our process. 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 those withdrawn due to changes to research design. 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.

Knowledge Exchange Framework

The development of a new Knowledge Exchange Framework (KEF) metrics system was announced in October 2017 by the then Universities Minister Jo Johnson, and highlighted in the Government's Industrial Strategy White Paper, published in November 2017. Following multiple reviews and reports over the last few years, KEF metrics will help support the Industrial strategy, which includes a commitment to increase Higher Education Innovation Funding (HEIF). The KEF metrics system aims to provide more information for the public and businesses on the performance of universities in knowledge exchange – how they share knowledge, expertise and other assets for the benefit of the economy and society. Preparation for KEF metrics began with consultation in spring 2018, but pilot mechanisms are currently delayed, with further information expected in the autumn of 2018. Performing Arts Institutions have a long history of knowledge exchange: bringing ideas into the world as creative output, inviting artists into the institution to develop ideas, and working with communities, theatres, and other initiatives to generate new work. Currently our Knowledge Exchange activity is captured in our HEIF strategy and our Higher education - business and community interaction survey (HE-BCI) returns. Going forward, we need to look carefully at how we are capturing evidence of all the Knowledge Exchange activity happening across the school so we can reflect the breadth of our contribution to the economy and society.

Appendix A: *Abstracts of projects funded under the Research & Knowledge Exchange Committee during academic year 17/18*

Project title: Developing a qualification in Access for Theatre
Project type: Curriculum Initiative
Principal Investigator: Ben Sumner
Abstract: In the past 12 months two Technical Theatre students have chosen to develop captioning and audio description as their graduation projects. This has prompted consideration of developing a qualification in Access for Theatre – to focus initially on Captioning and Audio Description. This is a specialist area of work and assistance in researching the viability of the proposal will need to be sourced externally. The final outcome of this project will be a fully researched Proposal in Principle for a new qualification in Access for Theatre, currently considered to be at PG Cert level.

Project title: Librettists' Network
Project type: Lightbulb Fund
Principal Investigator: Julian Philips
Abstract: This project aims to secure the development and further consolidation of the Librettists' Network over the next two years. The Librettists' Network was established by Ruth Mariner (MA in Opera-Making & Writing graduate, 2015), Stephen Plaice (Writer-in-Residence, Guildhall School) and Julian Philips (Head of Composition). The Network is a new learning initiative and advocacy body for creative writers working in contemporary opera; it has already hosted a number of conferences and events, and built up a significant membership via its Facebook page.
Now the Network needs to evolve, to establish its own website with creative profiles, develop learning resources, programme a series of annual events and work with opera companies both to deepen their understanding of the writer's creative practice in opera, but also to identify more diverse new writing talent.

Project title: Sound artist as activist
Project type: Research Project
Principal Investigator: Nell Catchpole
Abstract: This project explores the perception of the natural environment through solitary, ritualised sound performance using organic materials in situ. 'Sounding' organic materials in the natural environment can engender a sense of interconnectedness through repetitive movement/touch and 'atuneing' to the material and acoustic qualities of the environment. Through the subsequent re-presentation of these multi-sensory experiences, Nell Catchpole will explore how this phenomenological approach transforms her role as sound artist/performer/presenter in a performative seminar/installation.

Project title: Careful
Project type: Research Project
Principal Investigator: Alex Mermikides
Abstract: This project provides part-funding of a performance of Careful on the main stage of the Rose Theatre in Kingston and to run a series of follow-up workshops for pre-registration nurses. The performance and workshops form the practical strand of an ongoing research project that investigates how theatre (as practice and as research) might interact with medical and healthcare domains in the contemporary moment. Within this, the Careful project explores how theatre might address the ongoing crisis in care within the nursing profession. It seeks to do so by enhancing a range of 'subtle' skills (eg communication, resilience, empathy and self-care) in pre-registration nurses, and by encouraging reflection and discussions on what it means to engage in 'compassionate care' in today's NHS.

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Committee: Board of Governors of the Guildhall School of Music & Drama	**Date** 18 February 2019
Subject: Barbican Guildhall Creative Alliance Update	**Public**
Report of: Principal	**For Information**
Report author: Sean Gregory	

Summary

Provided is an update on the Barbican Guildhall Creative Alliance

Recommendation

Members are asked to note the report.

Main Report

1. The Creative Alliance bridging document (see appendix) has now been approved by both Guildhall School and Barbican Centre Boards and bridging projects are underway. Regular reporting and reviewing of priorities take place at the monthly Joint Directorate meetings. This process has helped the development of the Creative Alliance significantly since September 2018.

2. In particular, significant progress has been made on the following strategic bridging projects:

   (3) Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation) – The Barbican, London Symphony Orchestra and Guildhall School of Music & Drama have released the first concept designs for their project to create a world class Centre for Music in London, as part of a progress update on their plans for the proposed new building. This update follows the recent news that the City of London Corporation has backed the next phase of work by providing £2.49 million for the three partners to undertake further design development, and to progress fundraising, business modelling and capital funding plans.

   The Centre would be run by the Barbican, enabling the arts centre to significantly expand its international programme across all genres. It would be the home of the London Symphony Orchestra and the base for the Guildhall

School of Music & Drama's new Institute for Social Impact. The Centre would also allow the Barbican, LSO and Guildhall School to build upon and significantly increase their current learning and discovery programmes, with the ambition of delivering high quality music experiences for school children and communities across London. Digital technology would be fully integrated into the building's design and infrastructure, enabling music and education activity delivered in the Centre to be distributed to a global audience.

(9) Collaborative proposition for the Ex Halls – Following the approval of the Barbican's proposal to Policy and Resources Committee, a further paper is to be presented as a Projects Gateway report in the spring to fund the next stage of business planning and development of a design and uses. It now looks likely that the project for the Barbican Podium, Waterproofing, Drainage and Landscaping works will start in early 2020, during which planning and design can take place for the Exhibition Halls, the timetables to be planned in close alignment with the work and with progress on the Beech Street project. The Project is important to the School as it has potential for GYA, Enterprise and Guildhall Live Events, and a developing partnership with the RSC.

3. Other projects gathering momentum include:

(2) Joint evaluation and research – a Barbican Guildhall Research Group has been formed, meeting on a termly basis. Key headlines have been established which will frame the approach to collaborative research: Doctorate research, Archive Project, Joint Research Themes, Cultural Change, Culture Mile, and Research Funding.

(7) Collaborative professional development opportunities – involving teams piloting a new public events programme aimed at mentoring young people, working towards a creative entrepreneur's pitch event at the Conduit Club in London.

(8) Joint archive offer – progressing well, however the current funding for the '*Laying the Foundations*' archive project only runs until July 2019 so the Barbican Development team is actively pursuing the next round of funding.

Sean Gregory
Director of Learning & Engagement
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Creative Alliance

Barbican Guildhall – a pioneering Creative Alliance between an arts centre and a conservatoire

Guiding Principle – to influence and support the development of future arts practice for artists, participants and audiences

Mission Statement – this unique arts and learning collaboration focuses on initiatives and projects that will be more likely to succeed as a result of us working together rather than as individual organisations

Our Goals

- **messaging and leadership:**

  As a local/national/global leader for the creative and cultural industries:

To demonstrate the value that our joint working brings to artists, students, audiences and stakeholders in delivering a world-class experience open to all

- **arts and learning programmes:**

  Through our collaborative artistic projects:

To re-envisage the place, relevance and combined impact of an arts organisation and conservatoire properly embedded in society.

- **combined assets:**

  Through the way we work together:

To maximise the potential of our programmes, expertise, spaces and resources

As well as aligning with our respective organisational strategic plans, these goals also support and complement the City of London's Corporate Plan 2018-23 by:

1. Supporting a thriving economy
2. Contributing to a flourishing society
3. Shaping outstanding environments

Objectives

Creative

a. Collaborative Work
Develop collaborative artistic activity which enhances artform activity and cross-arts working

b. Culture Mile
Agree a range of collaborative activities which establish and build the success of the Culture Mile (including partnerships, animation of spaces, etc.)

c. Creative Learning and under 18s
Through the Creative Learning strategic plan and the under 18s review and emergent strategy, agree shared flagship projects and activities for the next 5 years

d. Social engagement
Develop and test model(s) for collaborative, community-focused programming through objectives a, b, c and other means

Operational

e. Ways of operational working
An agreed project plan in place to ensure most efficient ways of working together

f. How we do business together
Redefine models of mutual benefit and maximise value through financial means or otherwise

g. Fundraising
Explore and identify specific joint fundraising or funding approaches

Both Creative and Operational

h. Measuring joint impact
Develop methods for assessing and communicating impact of the Alliance

i. Leadership models for the sector
Identify collaborative initiatives which demonstrate new models of working and/or new creative practices

j. Digital strategy
Develop our joint digital capabilities and output, through development of joint outward facing projects and initiatives, alongside investing in our shared systems and technology (back end and front end)

k. Joined up international, national and local strategies
Agree on our shared goals across international, national and local work and develop collaborative strategies and projects to achieve these

Strategic Projects — establishing a way forward together by connecting our vision/mission/values

The following projects are designed to support us in achieving the goals and objectives on the previous page:

messaging and leadership:

1.

Identify opportunities for telling our story through a clear joint narrative

TIMEFRAME: JUL 2019

OBJECTIVES: a, f, h, i

OWNER: SG

2.

Jointly developing our evaluation and research strategies / frameworks, in particular by exploring the impact of Barbican Guildhall programmes in society

TIMEFRAME: JUL 2019

OBJECTIVES: e, h

OWNER: SG

3.

Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation)

TIMEFRAME: SEP 2019

OBJECTIVES: b, i, j

OWNER: SD

4.

Connecting and strengthening our joint approach to widening participation, representation, and inclusion

TIMEFRAME: MAR 2019

OBJECTIVES: c, d

OWNER: JM

arts and learning programmes:

5.

Identify opportunities for collaborative projects between Guildhall Drama and Barbican Theatre & Dance

TIMEFRAME: JUL 2019

OBJECTIVES: a, b, e, i

OWNER: LJ / OL

6.

Identify joint digital learning initiatives

TIMEFRAME: JUL 2019

OBJECTIVES: f, g, j

OWNER: SG

7.

Scope potential for collaborative professional development opportunities including Creative Entrepreneurship and Creative Careers

TIMEFRAME: JUL 2019

OBJECTIVES: a, f

OWNER: JM

8.

Manage and deliver a joint archive, produce research and present our combined heritage offer to the public

TIMEFRAME: JUL 2019

OBJECTIVES: a, f, i

OWNER: SG

combined assets:

9.

Develop a collaborative proposition for the Ex Halls

TIMEFRAME: MAR 2019

OBJECTIVES: f, i

OWNER: SG / JP

10.

Ways of operational working / doing business together to deliver world class services that are compliant, efficient and appropriate

TIMEFRAME: SEP 2018–2021

OBJECTIVES: e, f, g, i

OWNER: JP / JN

11.

Bring our operations fully in line with the City's Responsible Business Strategy

TIMEFRAME: SEP 2024

OBJECTIVES: e, k

OWNER: JP

12.

Develop a combined Estate Strategy

TIMEFRAME: SEP 2019

OBJECTIVES: e, f

OWNER: JP

Committee: Board of Governors of the Guildhall School of Music & Drama	**Date:** 18 February 2019
Subject: Prevent annual return	**Public**
Report of: Lynne Williams, Principal, Guildhall School	**For Information**
Report author: Alison Mears, Director of Guildhall Young Artists	

Summary

The School is required to report annually to the Office for Students on the number of prevent cases in a given year.

This year the OfS decided to ask an additional question relating to “referred” student welfare cases. Unfortunately, putting in this question about activity that happened in 2017/18 was too short notice and the School had not collected the data in a way that could answer the question. Guidance from the OfS was also vague, but they agreed we could put in the total number of students being seen by Student Affairs. As OfS does not yet have a technical specification for this data collection, and as we had already started collecting data for 2018/19 before this new requirement was made known, it is unlikely that we will be able to respond if this question in full next time around although we are making some anticipatory changes.

Recommendation

That the Board receives the report and notes its contents.

Alison Mears
Director of Guildhall Young Artists and Safeguarding
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Prevent duty monitoring
Accountability and data return 2018

Provider: Guildhall School of Music & Drama

UKPRN: 10007825

In all cases this data should cover the year from 1 August 2017 to 31 July 2018.

Welfare	**Number**
i) Number of welfare cases referred for specialist advice and support	613
ii) Number of Prevent-related cases escalated to the point at which the Prevent lead has become involved	0
iii) Number of Prevent-related cases which lead to external advice being sought from Prevent partners	0
iv) Number of formal referrals to Channel	0

Please add any further technical information in the free text box below which you believe would be helpful or relevant for OfS to know regarding Welfare. (max. 250 words)

Student Welfare Cases
The School does not record how students are referred to the services offered by our Student Affairs Department; they may self-refer, be encouraged to self-refer because of an identified problem by staff in Student Affairs or by other student-facing staff (teachers or administrators), or be given specialist advice and support directly because of a crisis. Many students will be accessing more than one service and some students will have been identified as being in crisis because they were accessing a specialist service already. "Students of concern meetings" are held weekly in Student Affairs and actions are agreed at the end of the meeting encouraging a multi-faceted approach.
The number of individual students recorded as accessing specialist advice and support from Student Affairs in the 2017/18 reporting cycle was 610.
Student Affairs services include counselling, disability and study skills, health & welfare (including advice regarding NHS services for overseas students, referral to specialist practitioners in relation to performance-related injury or illness impacting on performance, mental health, and sexual health), financial hardship, academic concerns, accommodation advice and concerns, and general pastoral support (including transition to university).

Staff Welfare Cases
The School does not collect data on all staff welfare referral matters and staff can receive support through a number of routes including the Employee Assistance Programme, HR, Mental health first aiders, Occupational Health and locally via their line manager or department. There were 3 Safeguarding concerns raised about current members of staff which were managed by the Safeguarding Lead.

Events & speakers		**Number**
i) Total number of events/speakers approved. Please state whether this is an estimate or an actual figure.	Estimate	20
ii) Number of events/speakers approved with conditions/mitigations		0
iii) Number of events/speakers referred to the highest decision maker in the provider's process		2
iv) Number of events/speaker requests rejected		0

Please add any further technical information in the free text box below which you believe would be helpful or relevant for OfS to know regarding Events & Speakers. (max. 250 words)

The Guildhall School of Music & Drama does not generally host "external speaker" events. Most visiting artists to the School are visiting lecturers or practitioners invited because of their particular specialism as leaders in their field as part of the academic curriculum. Most events present a low level of risk and can be approved entirely at a local departmental level. Many guest performers or directors have been regularly working in the institution over many years without incident and only require a low level due diligence in these cases.
However, some events may be complex and may require referral for further consideration. The referral process only applies where events or speakers deemed to be higher-risk. The estimated data refers to those events hosted by the school that fall outside the curriculum an example being Guardian Live events.
Two requests were referred to Events committee for approval through our events escalation policy. One was a request for a Jewish Leadership Council event in August 2017 and the other for a Societas Santa Cruce event in July 2018. Both requests were raised in a timely fashion and were considered by the members of the events committee. Neither of the events raised any concerns and the committee gave approval for both to go ahead.
Positive engagement has taken place with colleagues Barbican business events who are involved in booking external events in our Milton Court premises. Nine members of staff from the Business events team attended Prevent training at the School this year.

Training	**Number**
i) Number of staff identified as key to Prevent delivery	89
ii) Number of key staff receiving induction Prevent training	85
iii) Number of key staff receiving refresher Prevent training	88
iv) Number of staff receiving broader welfare/safeguarding awareness training/briefing	439

Please add any further technical information in the free text box below which you believe would be helpful or relevant for OfS to know regarding Training. (max. 250 words)

i) The School believes that safeguarding is a collective responsibility and all staff have compulsory safeguarding training as part of their induction which includes Prevent. This is refreshed every 3 years. For the purposes of this return SMT, Safeguarding Leads and their deputies and at least one member of staff in each area of the School have been identified as being key to Prevent delivery. These include teaching and academic staff in music, drama and production arts both at HE and pre conservatoire level, facilities, finance, registry, HR, Welfare, IT, marketing, events and business and commercial areas run jointly with the Barbican. Initially at least one staff representative from each of the main areas of the School attended WRAP sessions in 2016/17 Academic Year and training was delivered by the DFE for key staff during the 2017/18 Academic Year.
ii) All staff undertake online safeguarding training including Prevent as part of their induction. iii) Prevent Training was delivered by two DFE Prevent Coordinators who delivered training sessions for Senior Management Team in September 2017 and two further sessions open to all staff in December 2017 and May 2018. Members of the Board of Governors and Student Union representatives also attended. iv) All staff complete compulsory online safeguarding training every 3 years which includes Prevent. In addition the Safeguarding Lead attended a Prevent Conference in Salford in October 2017 and an OFS Student Engagement and Prevent Event in Bristol in May 2018.

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Prevent annual accountability statement

Throughout the academic year 2017-18 and up to the date of approval, the Guildhall School of Music & Drama:

- has had due regard to the need to prevent people being drawn into terrorism (the Prevent duty)
- has provided to OfS all required information about its implementation of the Prevent duty
- has reported to OfS in a timely way all serious issues related to the Prevent duty, or now attaches any reports that should have been made, with an explanation of why they were not submitted
- has reviewed, and where necessary, updated its Prevent risk assessment and action plan

Accountability statement

Governing bodies/proprietors are required to provide a short statement (max 300 words) outlining the mechanisms to which they have been assured that they are able to sign the above declarations satisfactorily.

The Prevent Lead for the School is also the Safeguarding Lead and reports directly to the Principal. She is a member of the Senior Management Team and attends all meetings of the Board of Governors. There is a clear reporting structure for Prevent with a designated Safeguarding Lead in each area of the School. We have now appointed a Head of Safeguarding to strengthen our capacity in this area.

There are two designated Safeguarding Governors who meet on a termly basis with the Safeguarding Lead, Principal and Head of HR. Prevent is also a standing item on the agenda at Senior Management Team meetings and at termly Safeguarding meetings for the cross institution safeguarding leads.

Prevent is embedded in the safeguarding arrangements for the institution. The Safeguarding Policy includes Prevent and is reviewed annually in August and submitted to the Board for approval. The most recent version was approved by the Board on 18 September 2018.

The risk assessment was reviewed in October 2018 and an action plan is in place for the coming academic year. Prevent is on the strategic risk register with ultimate responsibility residing with the governing body. Updates were provided for the register throughout last academic year. The risk register was discussed at Senior Management Team as well as the Board of Governors meetings and the Chair of the Audit and Risk committee is one of the two designated Safeguarding governors.

Events or visiting speaker requests are risk assessed to determine if they should proceed or whether action needs be taken to mitigate risks. The events approval process is overseen by the Events committee and two cases were referred. I attended Safeguarding training in December 2017 and all staff renewed their mandatory online safeguarding training and many also attended Prevent training sessions during the year.

Name	Vivienne Littlechild
Signed	[redacted] MBE JP CC
Date	30/11/2018

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Committee:	Date:
Board of Governors of Guildhall School of Music and Drama	18 February 2019
Subject: Report of Action Taken Between Meetings – School's Academic Assurances and TRAC Returns	**Public**
Report of: Town Clerk	**For Information**

Summary

In accordance with Standing Order 41, this report provides Members with the details of decisions taken by the Town Clerk, in consultation with the Chairman and Deputy Chairman of the Board, since the Board's last meeting in November 2018.

Recommendation

That the contents of the report be noted.

Main Report

Background

1. Standing Order 41(a) provides a mechanism for decisions to be taken between scheduled meetings of the Board, where in the opinion of the Town Clerk, it is urgently necessary for a decision to be made. Standing Order 41(b) provides a mechanism for decisions to be taken between scheduled meetings of the Board, where the Board has delegated power to the Town Clerk. In each case, the decisions are taken in consultation with the Chairman and Deputy Chairman of the Board.

Delegated Decisions Taken Between Meetings

2. A delegated decision has been taken in respect of the following matter since the last meeting of the Board in November 2018:-

Approval of School's Academic Assurances for Office for Students (10.12.18)

3. At its meeting on 19 November 2018, the Board considered a report of the Principal informing it that, as part of the School's 2018 Annual Accountability Return to the Office for Students (OfS), the Board of Governors would be required to make the following assurance statements to OfS relating to:-

   - The governing body has received and discussed a report and accompanying action plan relating to the continuous improvement of the student academic experience and student outcomes. This included evidence from the provider's own periodic review processes, which fully

involve students and include embedded external peer or professional review.

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

- The governing body has received a report that confirms that the provider continues to meet the standards of Part 1 of the European Standards and Guidelines (2015).

For self-validated provision (ie the School's taught degree programmes and associated awards):

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

For the Doctoral programme validated by City, University of London:

- The standards of awards for which we are responsible have been appropriately maintained.

4. The Board received a number of items during the academic year 2017-18 that supported the assurance statements, including the Academic Board annual report and an update during the year on actions highlighted in the previous annual report. Whilst not a requirement of the OfS, the Board's Academic Assurance Working Group had been expected to meet prior to the November meeting of the Board to consider a wider range of academic assurance documentation. Unfortunately, this had not been possible.

5. The Board agreed at its meeting that the Academic Assurance Working Group be asked to review appropriate documentation and, subject to their comments, authority be delegated to the Town Clerk, in consultation with the Chairman and Deputy Chairman of the Board of Governors, to approve the academic assurance statements to the OfS.

6. A briefing note was therefore circulated to the Working Group providing information about the School's quality assurance and enhancement processes that would support the assurances required, cross referenced against documentation previously received by the Board and other supporting quality assurance documentation available.

7. As part of their considerations, the issue of grade inflation, a sector-wide issue, was raised by the Working Group in respect of the statistics provided in the Academic Board annual report; it was highlighted that it was important that the higher degree classifications could be justified. It was noted that this matter had been discussed in detail by the Working Group last year and that this had led to more explicit conversations at the assessment boards at the end of the academic cycle. It was also noted that External Examiners' comments on standards, which were noted as a main test on comparability with other

institutions, had been extracted and summarised in the Academic Board annual report.

8. It was further noted that grade inflation had been addressed explicitly in the School's TEF submission (which had led to a Gold award to the School). Further information was supplied in respect of more recent School Board of Examiners discussion on this issue, and it was noted that the Programme Leaders' Group would be considering the issue of borderline classification raising during this academic year.

9. No further comments were received and the Chairman of the Academic Assurance Working Group confirmed that he was satisfied that he was able to recommend that the Board give the academic assurances required by the OfS.

10. On the basis of the above, the Town Clerk subsequently gave approval to the submission of the Academic Assurance Statement to the OfS.

Urgent Decisions Taken Between Meetings

11. An urgent decision has been taken in respect of the following matter since the last meeting of the Board in November 2018:-

Submission of TRAC and TRAC(T) Returns to OfS

12. As part of its statutory requirements to the OfS (previously the Higher Education Funding Council (HEFCE)), the School is required to make an annual TRAC return. Since 2000, TRAC has been the standard methodology used by the higher education institutions (HEIs) in the UK for costing their main activities (Teaching, Research and Other core activity) and it is increasingly informing the public funding of higher education. Additionally, TRAC(T) is a related return focussing on the cost per student of teaching UK & EU publicly fundable students.

13. The returns, annex A and B to the report elsewhere on the agenda, are in a standard format required by OfS. Due to the School's position, being owned by the City, a large section of the submission does not apply, but requires completion and return as the School is in receipt of funding from HEFCE. The validation sheets demonstrate that the checks built into the return have been passed prior to the submission of the returns.

14. The deadline for the submission of the TRAC return to OfS by the School was 31 January 2019. The returns were submitted for the approval of the GSMD Finance and Resources Sub Committee on 28 January 2019, but the inquoracy of that meeting meant that the decision to submit the returns was required to be taken under the urgency provisions of Standing Order No. 41(a). The Sub Committee members were informally consulted on the proposed submission and no objections were received.

15. On the basis of the above, the Town Clerk subsequently gave approval to the submission of the TRAC and TRAC(T) returns to the OfS.

Conclusion

16. In accordance with Standing Order 41, Members are asked to note the decisions taken by the Town Clerk in consultation with the Chairman and Deputy Chairman since the Board's last meeting in November 2018.

Martin Newton
Town Clerk's Department
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E: martin.newton@cityoflondon.gov.uk

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