



Board of Governors of the Guildhall School of Music and Drama

Date: MONDAY, 21 FEBRUARY 2022

Time: 1.45 pm

Venue: HYBRID PUBLIC MEETING

Members:

Graham Packham (Chairman)	Neil Greenwood
Randall Anderson (Deputy Chairman)	Dr Paula Haynes
George Abrahams	Vivienne Littlechild
Munsur Ali	Andrew Mayer
Deputy David Bradshaw	Jeremy Mayhew
Natasha Bucknor	Harry Plant
Professor Geoffrey Crossick	Alderman Sir William Russell
Professor Maria Delgado	Andy Taylor
Doku, Board of Governors of the Guildhall School of Music and Drama	Jonathan Vaughan
Simon Duckworth	
Marianne Fredericks	
Steven Gietzen	

Enquiries: Julie.Mayer@cityoflondon.gov.uk

Members of the public can observe this public meeting at the below link:

<https://youtu.be/Ai MGgQOCM4>

A recording of the public meeting will be available via the above link following the end of the public meeting for up to one municipal year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

John Barradell
Town Clerk and Chief Executive

AGENDA

NB: Certain matters for information have been marked * and will be taken without discussion, unless the Committee Clerk has been informed that a Member has questions or comments prior to 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 non-public summary of the meeting held on 22nd November 2021.

For Decision
(Pages 7 - 14)

4. **PUBLIC MINUTES OF RECENT COMMITTEE MEETINGS ***

To receive the public minutes of the following recent Committee meetings:

For Information

a) **Audit and Risk Management Committee - held on 1st February 2022**
(Pages 15 - 20)

b) **Governance and Effectiveness Committee - held on 8th February 2022**
(TO FOLLOW)

5. **PRINCIPAL'S PUBLIC REPORT**

Report of the Principal, Guildhall School of Music and Drama.

For Information
(Pages 21 - 40)

6. **AMENDMENTS TO INSTRUMENT & ARTICLES OF GOVERNMENT**

Report of the Principal, Guildhall School of Music and Drama.

For Decision
(Pages 41 - 50)

7. **TEACHING AND LEARNING STRATEGY**

Report of the Principal, Guildhall School of Music and Drama.

For Decision
(Pages 51 - 84)

8. **REQUEST FOR A DELEGATED AUTHORITY - STUDENT UNION AMENDMENTS TO THE VICE PRESIDENT STRUCTURE**

Report of the Principal, Guildhall School of Music and Drama.

For Decision
(Pages 85 - 86)

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

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

11. **EXCLUSION OF THE PUBLIC**

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

Part 2 - Non Public Agenda

12. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 22ND November 2021.

For Decision
(Pages 87 - 90)

13. **NON PUBLIC MINUTES OF RECENT COMMITTEE MEETINGS ***

To receive the non-public minutes of the following recent Committee meetings:

For Information

a) **Audit and Risk Management Committee - held on 1st February 2022**
(Pages 91 - 94)

b) **Governance and Effectiveness Committee - held on 8th February 2022**
(TO FOLLOW)

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

Report of the Principal, Guildhall School of Music and Drama.

For Information
(Pages 95 - 110)

15. **SAFEGUARDING UPDATE**

Report of the Principal, Guildhall School of Music and Drama.

For Information
(Pages 111 - 116)

16. **GUILDHALL SCHOOL OF MUSIC AND DRAMA AND BARBICAN CENTRE CATERING BLOCK HEATING, COOLING AND VENTILATION PROJECT: GATEWAY 2 - PROJECT PROPOSAL**
- Report of the Director of Operations and Buildings, Guildhall School of Music and Drama and Barbican Centre.
- For Decision**
(Pages 117 - 142)
17. **GUILDHALL SCHOOL OF MUSIC AND DRAMA/BARBICAN CONFINED SPACES AND BARBICAN FIRE SAFETY (JOINT PROJECT): GATEWAY 2 - ISSUES REPORT**
- Joint report of the Principal, Guildhall School of Music and Drama; the Managing Director of the Barbican Centre and the City Surveyor.
- For Decision**
(Pages 143 - 156)
18. **DASHBOARD FOR THE 9 MONTHS TO DECEMBER 2021 ***
- Report of the Principal, Guildhall School of Music and Drama.
- For Information**
(Pages 157 - 162)
19. **RISK REGISTER***
- Report of the Principal, Guildhall School of Music and Drama.
- For Information**
(Pages 163 - 168)
20. **MEDIUM TERM FINANCIAL PLAN DEEP DIVE***
- Report of the Principal, Guildhall School of Music and Drama.
- For Information**
(Pages 169 - 172)
21. **ACCESS AND PARTICIPATION MONITORING 2020/21**
- Report of the Principal, Guildhall School of Music and Drama.
- For Decision**
(Pages 173 - 196)
22. **AGED DEBT REPORT FOR THE GUILDHALL SCHOOL OF MUSIC & DRAMA AS AT 31 JANUARY 2021**
- Report of the Principal, Guildhall School of Music and Drama.
- For Decision**
(Pages 197 - 202)

23. **REQUEST FOR A DELEGATED AUTHORITY - TRAC RETURN**

Group Accountant, Guildhall School of Music and Drama to be heard.

For Decision

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

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

Confidential Agenda

26. **REPORT OF ACTION TAKEN - TARGET OPERATING MODEL & GOVERNANCE REVIEW: GUILDHALL SCHOOL OF MUSIC & DRAMA - DELEGATED AUTHORITY**

Report of the Town Clerk. *NB. Governors received the report in full when it was circulated, by the Chair of the Board, as part of the consultation process ahead of taking the decision under Delegated Authority.*

Principal, Guildhall School of Music and Drama will provide a verbal update.

For Information

27. **EQUALITY, DIVERSITY AND INCLUSION UPDATE**

Report of the Principal, Guildhall School of Music and Drama.

For Information

This page is intentionally left blank

BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Monday, 22 November 2021
Minutes of the meeting held at 1.45 pm

The public part of this meeting can be viewed at <https://youtu.be/HJAKMyholc0>
for 1 year from the date of the meeting

Present

Members:

Graham Packham (Chairman)	Steven Gietzen
Randall Anderson (Deputy Chairman)	Jeremy Mayhew
Vivienne Littlechild	Andy Taylor
Deputy David Bradshaw	Harry Plant
Professor Geoffrey Crossick	Natasha Bucknor
Professor Maria Delgado	Andrew Mayer
Simon Duckworth	Jonathan Vaughan
Marianne Fredericks	Amatey Doku

In Attendance:

Lew Hodges	- Finance Committee
Michael Herington	- Audit and Risk Management Committee
Deborah Lincoln	- Chair of the Guildhall Trust

Officers:

Katharine Lewis	- Guildhall School of Music and Drama
Armin Zammer	- Guildhall School of Music and Drama
Andrew Lavender	- Guildhall School of Music and Drama
Alison Mears	- Guildhall School of Music and Drama
Orla O'Loughlin	- Guildhall School of Music and Drama
Hetsie Van Rooyen	- Guildhall School of Music and Drama
Sean Gregory	- Guildhall School of Music and Drama
Cormac Newark	- Guildhall School of Music and Drama
Graeme Hood	- Guildhall School/Barbican Centre
Jonathon Poyner	- Guildhall School/Barbican Centre
Julie Mayer	- Town Clerks

1. APOLOGIES

Apologies were received from Alderman William Russell

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

There were no declarations.

3. PUBLIC MINUTES

The public minutes of the meeting held on 20th September 2020 were approved as a correct record, subject to an amendment recording Paula Haynes and Neil Greenwood as having been present.

NB Amatey Doku's appointment to the Board, as an External Governor, was confirmed during the non-public part of the meeting, having been recommended by the Remuneration and Nominations Committee.

4. PUBLIC MINUTES OF RECENT COMMITTEE MEETINGS

The public minutes of the following Committees were received:

- 4.1 Remuneration and Nominations Committee - 2nd November 2021 (draft) – to follow after the Board Meeting.
- 4.2 Governance and Effectiveness Committee - 4th November 2021 (draft) – to follow after the Board Meeting.
- 4.3 Finance and Resources - 8th November 2021 (draft)
- 4.4 Audit and Risk Management - 9th November 2021 (draft)

5. PRINCIPAL'S PUBLIC REPORT

The Board received the Principal's public report and during the discussion, the following points were noted:

- 1) The School's low latency system, which had enabled 50 venues within the School to join together for teaching and performances, had won the Industry's top 3 awards for the best performance venue, best educational project and best entertainment event project. Given that this is a predominantly male dominated industry, Governors were pleased to note that the design team had been 50% female and asked for their congratulations to the AV and IT Departments to go on record. The Principal advised that the project had received a £350k investment, which had been 50% match funded by the City of London Corporation.
- 2) A summary of the exchanges in Parliament about future higher education policy, as included in this report for the first time, would be helpful in future reports, noting that the Higher Education White Paper and Free Speech Bill were still pending.
- 3) The Principal had contacted the City's Remembrancer, in order to be kept updated on any parliamentary briefings. A Governor suggested that the Higher Education Policy Institute might have some insight. The Principal further advised that the School's Leadership Team are working on strategies to mitigate any changes.
- 4) Concern was expressed about issues which could impact the school; i.e. – fee reduction, possible minimum entry levels for English and Maths (which might be a challenge for some students who excel creatively) and lowering the threshold of student loans. A Governor suggested that financial planning should assume an £8500 fee at this stage
- 5) There are two imminent changes in top higher education posts; i.e. - the Chief Executive of the Office for Students, and the Head of Research England.

RESOLVED, that – the report be noted.

6. **STATEMENT OF COMPLIANCE WITH CUC CODE OF GOVERNANCE**

The Board considered a report of the Principal in respect of the Committee of University Chairs (CUC) *Higher Education Code of Governance*. Governors noted that the Code has had a number of iterations; the latest version having been published in June 2020 at height of the pandemic. The document appended to the report was a self-assessment of the Board's compliance with the Code, using the tool-kit recommended by the CUC. The Chair confirmed that the Governance and Effectiveness Committee had looked at this report in detail and their suggestions had been incorporated. Geoffrey Crossick, Maria Delgado and Katharine Lewis were thanked for their work on the report.

Governors noted that the 'red' item relates to the School's relationship with the City of London Corporation, and it could be relegated to 'amber', as it would be picked up as part of the City Corporation's Lisvane Governance Review. Both the Target Operating Model and the Lisvane Review had been included in the actions list, given their impact across a number of areas. The City Corporation's Audit and Risk Management Committee, and Barbican Centre Board have a second Deputy Chair who is one of the co-opted members. The Chair explained that this would be a possibility for the Board, but the Chair would need to be a Common Councillor (of the City Corporation) in order to retain oversight and to be able to represent the GSMD in Court of Common Council. This second deputy could also be the Senior Independent Governor for the CUC code.

It was suggested that the Code of Compliance should be a standing item at every Board meeting, as Governors need to be aware of the requirements in terms of best practice, where the School adheres to it and if, why and where this might not be the case.

RESOLVED, that – the self-assessment of compliance with the CUC Higher Education Code of Governance and the actions identified be approved, with a view to this checklist being made publicly available on the School's website.

7. **ACADEMIC BOARD ANNUAL REPORT 2020/21**

The Board received a report of the Principal in respect of the Academic Board, which was established under the Instrument & Articles of Government and reports to the Board of Governors. Governors noted that the Academic Assurance Working Group will consider this report and other quality documentation, at its next meeting, when it undertakes its Review of Academic Assurances.

During the discussion the following points were noted:

- 1) The Academic Board should give assurance on grade inflation to the Board, and not the Academic Assurance Working Group. However, the Academic Board could appoint an urgent Task and Finish Group to consider the matter. The Principal advised that he had chaired the Academic Board last week, where this had been discussed at length.
- 2) External Examiners recommend the full range of marks, which should not change the boundary classifications, but it was accepted that a 10% rise

in the number of 'Firsts' needs to be fully investigated. The external examiners oversee the marking and attend programme boards, to gain assurance of standards.

- 3) During the lockdown some music students, who had been required to record themselves, improved their self-learning in this area. It had been suggested that a reduced number of social distractions, with less travel and more time devoted to studies, might have been a factor in improved grades.
- 4) The gradings are final for 2021 but if a specific factor comes to light, notwithstanding the pandemic and lockdowns, it will be possible to mitigate in the future. The Academic Board would be reporting to the Board in May 2022 on grade inflation and the Principal advised that there had been similar experiences across the sector.
- 5) Consideration used to be given to boundary variables within 0.5% of a higher classification and, in such cases, the overall standard of work would be given weighting. However, the Academic Board agreed last year that balance and weighting were already built into the system, but assessment criteria and learning outcomes could still be applied if there was a distortion.
- 6) Appendix B of the Academic Board's Annual Report included comments from the examiners. There is a moderation process throughout the assessment regime, and both assessors and examiners have a role in the final recitals of music students, to ensure maintenance of standards. If there had been some grade inflation, it might not have been due to a weakness in processes.
- 7) The School are planning to streamline the Doctoral Programme to 50 – 55 students, to give a better research training experience and to manage supervisory capacity. The programme had been built up with external supervision, in order to benefit from industry expertise and other sectors; to diversify the research culture of the School and plan for knowledge exchange.
- 8) The School recognises its duty of care for those students who do not fall under the remit of either Research England or the Office for Students, although one of them might have more intervention in the future. The Head of Research praised the team for their work in terms of improved training and contact and pointed out that, in the most recent satisfaction survey, they received some 100% ratings. There is a robust administrative process in place, which ensures that supervisors' reports are submitted on time
- 9) The doctoral programme has a mixture of full- and part-time students, some self-funded, some benefiting from full or partial fee-waivers or fully funded studentships. The School plans to increase the latter between now and the next Research Excellence Framework.

10) The School is currently connected to Techno 2 and has been accepted as a pilot institution for higher education and arts, as part of a Culture Mile package.

RESOLVED, That – the contents of Academic Board Annual Report for 2020/21 and, in particular the action plan, be noted.

8. REMUNERATION ANNUAL REPORT 2021 +

The Board considered a report of the Principal which set out the Remuneration Annual Report for 2021 for the Guildhall School, as required by the Office for Students. Governors noted that the Remuneration and Nominations Committee had considered the report at its meeting on 2nd November 2021 and recommended it to the Board.

RESOLVED, that – the report be noted.

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

There were no questions.

10. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no items.

11. EXCLUSION OF THE PUBLIC

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

Item	Paragraph
12 -16	3
17	1&2
18-23	3

12. NON PUBLIC MINUTES

The non-public minutes of the meeting held on 20th September 2021 were approved as a correct record.

13. NON PUBLIC MINUTES OF RECENT COMMITTEE MEETINGS

The following non-public minutes were received:

- 13.1 Remuneration and Nominations - 2nd November (draft) – to follow after the Board.
- 13.2 Governance and Effectiveness - 4th November (draft) – to follow after the Board.
- 13.3 Finance and Resources - 8th November (draft)
- 13.4 Audit and Risk Management - 9th November (draft)

14. PRINCIPAL'S NON PUBLIC REPORT

The Board received the Principal's non-public report

15. **TARGET OPERATING MODEL - REQUEST FOR A DELEGATED DECISION**
The Principal was heard, and the Board agreed to delegate authority to the Town Clerk, in consultation with the Chair and Deputy Chair of the Board, in respect of the above item.
16. **NSS ASSESSMENT RATINGS - SCHOOL'S RESPONSE**
The Board received a report of the principal.
17. **SAFEGUARDING UPDATE**
The Board received a report of the Principal.
18. **RESEARCH**
The Board received two updates from the Head of Research in respect of the Research Strategy for 2021-26 and the Annual Research Report.
19. **GUILDHALL SCHOOL OF MUSIC & DRAMA RISK REGISTER**
The Board received the Principal's non-public report.
20. **GUILDHALL SCHOOL BUDGET REPORT – 2022/23 ***
The Board received a report of the Principal.
21. **MANAGEMENT DASHBOARD FOR THE SIX MONTHS TO SEPTEMBER 2021 ***
The Board received a report of the Principal.
22. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.
23. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**
One item was agreed whilst the public were excluded.

The meeting ended at 15.40.

Chairman

**Contact Officer: Julie Mayer tel. no.: 020 7332 1410
julie.mayer@cityoflondon.gov.uk**

This page is intentionally left blank

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

Tuesday, 1 February 2022

Minutes of the Virtual meeting held at 2.00 pm

Present

Members:

Professor Geoffrey Crossick (Chairman)	Michael Herington
Randall Anderson (Deputy Chairman)	Andrew Mayer
Dr Paula Haynes	

In Attendance

Officers:

Matthew Lock	- Chamberlain's Department
Cirla Peall	- Chamberlain's Department
Jonathan Vaughan	- Interim Principal, Guildhall School of Music & Drama
Julie Mayer	- Town Clerk's Department
Jonathan Poyner	- Guildhall School/Barbican Centre
Graham Hood	- Guildhall School/Barbican Centre

1. APOLOGIES

Apologies were received from Christopher Costigan.

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

There were no declarations.

3. PUBLIC MINUTES

The public minutes and non-public summary of the meeting held on 9th November 2021 were approved.

Matters arising

1. A decision on the City Corporation's investment was expected shortly.
2. The Registry Team had appointed its most senior vacancy and appointments to the second and third vacancies were imminent.
3. There was a deep dive report on Equality, Diversity and Inclusion on the Confidential part of today's agenda. The Town Clerk advised Members of the City of London Corporation's additional layer of exemption, which applied when conversations were likely to stray into HR matters. Officers were reminded that, if they had not been involved in the preparation of this report, then they would need to withdraw when it is considered.

4. **WORKPLAN**

Members noted the Committee's workplan and updates, specifically the following :

- a) At the June meeting there would be an update on the Medium Term Financial Plan.
- b) The Chair suggested, and Members agreed, that the next Deep Dive should consider the Office for Students' new proposals on minimal threshold student outcomes, which might lead to significant penalties for institutions not meeting these outcomes and might also have implications for student recruitment. He also suggested that the proposed changes to the Teaching Excellence Framework should be included as there were clear overlaps.
- c) Members discussed the proposed timing for allocating one meeting a year to looking at the Risk Register in its totality. This would ensure that it captures the challenges facing the School and gives Members an opportunity to consider those risks which had been on the register for a while. Members noted the Committee had succeeded in raising physical infrastructure from a service to a departmental risk. The Chair emphasised how all Members' suggestions, particularly those of the External Members in presenting an independent perspective, were essential when escalating matters to the Board. Members agreed that, given a new Principal as well as a new Chair of the Committee would be in place in September, that meeting would be a good time to consider the register in its totality.
- d) The Interim Principal explained that he is re-engineering how the School's strategies align, which should allow the relationship between space problems and student numbers to be resolved. This exercise will need to be undertaken, including reporting, so that the Audit and Risk Management Committee can add value to managing the risks associated with the longer-term objectives. The Chair and Members agreed with this approach and acknowledged interdependencies with other deep dives, such as the Medium Term Financial Plan.

5. **CITY CORPORATION RISK MANAGEMENT POLICY AND STRATEGY**

As set out in the workplan, Members considered the two highlighted action points in respect of :

1. **Effective arrangements for managing risks with partners.** *NB. This is not specifically directed at the School but applies across all areas of the City of London Corporation.*

The Principal explained that the School has clear contractual arrangements in place for teaching partnerships. However, one arrangement, where the risk of financial losses would be borne entirely by the School, had been paused. Members suggested that it would be prudent to review all partnership contracts to ensure their clarity particularly in relation to financial risks. An External

Member, with experience in corporate law, endorsed this approach and the Principal agreed that an external legal review would be timely.

2. How does RM contribute to achieving successful school outcomes?

Whilst this was difficult to evaluate, Members agreed that effective risk management had provided helpful leverage in making the case for investment from the City Corporation, improving the fabric of the buildings and health and safety aspects. Furthermore, the City Corporation had additional assurance from the School having its own Audit and Risk Management Committee. The Director of Buildings and Operations endorsed this, as the Committee sets a framework for drafting policies and the scrutiny they receive. The Head of Audit and Risk Management further advised that the Committee and Senior Leadership team carry out periodic tests to check that the risks align with the School's strategic objectives, which is a useful way of assessing the contribution of risk management to achieving successful outcomes. The Chairman welcomed this helpful discussion and agreed that, when the Committee takes an annual look at its Risk Register in totality, it will be able to compile a set of conclusions for the year about successful outcomes.

6. COMMITTEE'S TERMS OF REFERENCE

The Committee reviewed the Terms of Reference, which they had considered in detail and revised just over a year ago and agreed that they needed no further updates at this time. The Town Clerk advised that the Board reviews its Committees' Terms of Reference annually, in time for its first meeting after the Annual Meeting of the Court of Common Council in April 2022.

7. INTERNAL AUDIT UPDATE

The Committee received a report of the Head of Audit and Risk Management, which provided Members with an update in respect of Internal Audit activity since the November meeting of the Committee. Members noted that Audit Plan delivery for 2021-22 is in progress and, as of mid-January 2022, there are no live red priority recommendations and 15 live amber priority recommendations open and requiring action from management, arising from 4 audits. Members also noted details of the planned audit coverage for 2022-23.

During the discussion on this item, the following points were noted:

The UUK work - was now complete, with the second follow up undertaken. UUK are fully satisfied with the School's Compliance with the Code.

Data Quality - was nearing completion, with just a couple of queries outstanding, and likely to receive an amber rating. The Internal Audit Team would like to see a more systematic approach to collecting and compiling data, with less reliance on data owners in terms of integrity of the data. The Head of Audit and Risk Management agreed to circulate a summary of the findings from this Audit ahead of the next meeting. Members noted that the REF framework was in its last stages and the results will be announced in May 2022. In

response to a question from the Chair assurance was given that none of the problems identified with respect to research data had implications for the quality of the data submitted to REF 2021. The Group Accountant confirmed that one of the issues leading to the amber recommendation was the absence of a central database for recording research activity at the School. However, this was being addressed and commercial packages are available.

The Governance Audit - might not be completed by the end of March and would be carried over into next year's plan.

The Data Quality Finance Audit - had been pushed back to allow for the completion of the Research Data Quality Audit but was now underway.

The Medium Term Financial Plan - This is the follow-up audit looking at the implementation of the plan and, therefore, can only be undertaken when certain milestones have been reached by the Finance Team.

Programme for 22/23 - The Head of Audit and Risk Management explained that there had been some fluidity in priorities over the past year, due to the pandemic and preferences of the Committee. Furthermore, it can be difficult to plan 15 months ahead and the Internal Audit Profession is moving away from annual plans, as it is proving more effective to manage smaller subsets of work between Committee meetings. Suggestions from the Committee as to new areas of coverage are always welcomed but they should be influenced by the Risk Register, and the assurances which would be helpful to the Committee and Senior Leadership Team.

Safeguarding and Cyber Security - The Committee discussed the raised threat of cyber-attacks and the Principal confirmed that this had just been reviewed with the City Corporation, tailored to higher education. However, the Committee agreed that it might be timely to revisit the risk.

Whilst the Annual Review of the Risk Register in September would present an ideal opportunity to consider the future work programme, Members agreed that core assurance work must be undertaken, and the first two areas of work should be Cyber Security and Safeguarding. The September meeting would then determine the other 2 areas, noting that this was likely to include space planning, which would require external expertise.

Student Affairs – The completion of this item had long been delayed and was most recently expected in November 2021. The Principal explained that the delay had been compounded by the School's resourcing and capacity issues, which were being addressed. The Principal, Dean and Secretary and Head of Audit and Risk Management agreed to meet outside of this meeting in order to discuss an achievable way of delivering this that might need some reconfiguration of what was expected to make it achievable and to take into account the passage of time since the recommendation was made.

Guildhall Young Artists Recommendations (accounts receivable controls)
- A new database had been in the last stages of testing when the Head of

Business Systems and Data left in the Autumn. However, the work had been re-allocated, and invoices were being input by local staff in each regional centre.

Regular financial reporting - was underway.

Facilities Management – The timescale has been ambitious, given the disruption from the pandemic but was now progressing.

In concluding the Chair thanked officers and noted that the June meeting should see one new proposal, with a realistic timetable, and the others showing as completed.

RESOLVED, that – the report be noted.

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

There were no questions.

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

There were no urgent items.

10. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve the likely disclosure of exempt information as defined in Paragraph 3 of Part I of Schedule 12A of the Local Government Act as follows:-

Item	Paragraph
12-14	3
18	2

11. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 9th November 2021 were approved.

Equality Diversity and inclusion not diversity.

12. **RISK REGISTER**

The Committee received a report of the Principal, Guildhall School of Music and Drama

13. **MANAGEMENT DASHBOARD**

The Committee received a report of the Principal, Guildhall School of Music and Drama.

14. **DEEP DIVE: MEDIUM TERM FINANCIAL PLAN**

The Committee received a report of the Principal, Guildhall School of Music and Drama.

15. NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE AUDIT & RISK MANAGEMENT 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.

17. UPDATE ON TARGET OPERATING MODEL AND LISVANE GOVERNANCE REVIEW

This item was deferred as the Principal would provide an update at the Board on 21 February 202s.

18. DEEP DIVE: EQUALITY, DIVERSITY AND INCLUSION UPDATE

The Committee received a confidential report of the Principal

The meeting ended at 4.15 pm

Chairman

**Contact Officer: Julie Mayer
tel. no.: 020 7332 1410
julie.mayer@cityoflondon.gov.uk**

Agenda Item 5

Committee	Date:
Board of Governors of the Guildhall School of Music & Drama	21/02/2022
Subject: Principal's Public Report September 2021	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	3, 4, 7,8,10
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	£
What is the source of Funding?	
Has this Funding Source been agreed with the Chamberlain's Department?	N/a
Report of: Jonathan Vaughan, Interim Principal, Guildhall School	For information
Report author: Interim Principal	

Summary

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

- Committee Dinner
- Gala Dinner
- Target Operating Model
- COVID Survey
- New Website
- Wellbeing hub launch
- UUK Parliamentary Update
- Departmental Highlights
- Prizes and Awards

Annex: higher education student number snapshot

Recommendation: that the Board receives the report and notes its contents.

Report Author
Jonathan Vaughan, Interim Principal
principal@gsmd.ac.uk

This page is intentionally left blank

Principal's Public Main report

1) **Vivienne Littlechild**

This February's Board meeting will be Vivienne Littlechild's last. I would like to say a very big thank you to her for her tireless support to the School as Board member, Deputy Chair and latterly, Chair of the Board of Governors. Her enthusiasm and commitment in attending so many events has been a great source of support for both staff and students at the School and I know that they are all deeply appreciative of her work. We wish her a fond farewell.

2) **Committee Dinner**

The School's Committee Dinner will take place in Haberdashers Hall for Tuesday 26 April

3) **Gala Fundraising**

We are planning a Gala Fundraising event in Mansion House on Monday 27th June 2022

4) **Target Operating Model**

The School's TOM paper was recently approved by both Establishment Committee and Policy & Resources without amendment.

5) **Covid**

The School recently conducted a survey of higher education students on their **vaccination status**.

Of 399 respondents:

- 94% had completed at least the primary course of vaccinations,
- 70% had had the primary course and the booster, and
- 3% had had at least one vaccination

The current number of **positive Covid cases** in the senior school reported 1 January 2022 to midnight 10 February 2022:

	No. of reported cases
Freelancer	4
Junior Fellow	2
Staff	42
Staff (contractors)	2
Student	107
Grand Total	157

This compares with a total of 62 cases reported in the autumn term to 31 December 2021.

6) **New Website**

Our newly designed website will go live 11th April 2022. My thanks to Jo Hutchinson and her Marketing team for developing this. First impressions are that this is very impressive and will make a welcome contribution to our recruitment.

7) **Wellbeing Hub Launch**

A new Wellbeing hub has been created on MyGuildhall, in collaboration with the SU, and with much appreciated technical support from the Marketing

team. It offers a one-stop shop for information about Wellbeing initiatives at the School.

8) UUK Parliamentary Update - Levelling Up White Paper

“The Westminster government’s long-awaited Levelling Up White Paper was published on 2nd February, accompanied by a statement to parliament from Levelling Up Secretary Rt Hon Michael Gove MP.

... “The HE sector has a key role to play in levelling up areas” (page 197). The Secretary of State also highlighted the importance of universities in Parliament today. Of note, the White Paper states the government’s intention to work with the Office for Students to reform barriers for entry to the English HE sector, particularly to combat cold spots for higher education provision in towns and cities...

Mission 6: The focus on increasing high quality skills training.

The policy programme includes:

- Extending Local Skills Improvement Plans across England*
- An enhanced apprenticeship recruitment service for SMEs*
- New Pathfinder areas to bring together local skills and careers partners to improve responses to local employers’ skills needs*
- Establishing a Unit for Future Skills in the DfE to collect, co-ordinate and disseminate cross-government and cross-region intelligence about current and future demand for skills*
- The opportunity for Institutes of Technology to apply for Royal Charter Status*

Mission 2: Increasing public R&D investment outside of the Greater South East, and leveraging private sector investment.

The key elements of this mission include:

- Building on existing plans set out in the R&D Roadmap, Innovation Strategy, and Spending Review 2021 (including the 36% increase in funding for Innovate UK), and reference to the Sir Paul Nurse review*
- A commitment to increase public investment in R&D outside of the Greater South East by 40% by 2030*
 - Government departments (including DfT, Defra, MoD and DHSC) will have specific spatial R&D targets and BEIS will aim to invest 55% of its R&D funding outside of the Greater South East by 2024/5*
 - A £100m investment in three new Innovation Accelerators in Manchester, Glasgow and the West Midlands*

Mission 1: Improving pay, employment and productivity.

The key elements of this mission include:

- Small and medium-sized enterprise (SME) finance, especially the role of British Business Bank*
- Adoption and diffusion, building on the Innovation Strategy, the Help to Grow Scheme and support for Creative Industries*
- Manufacturing, including sector strategies and support for transition to net zero.*

Further information on the Educational Investment Areas trailed by government yesterday can be found in the government [press release](#), including details of the 55 areas chosen to targeted investment. Raising*

school-aged attainment is the focus of this strand of work, and we will continue to highlight the ways in which universities work with schools during our engagement with government.

Universities UK's Economic and Social Recovery Task Force, chaired by Professor Chris Day, Vice-Chancellor of Newcastle University, and including members from across a diversity of the sector, will play a central role in developing our response to the Levelling Up White Paper, including the proposed metrics."

*[*Package to transform education and opportunities for most disadvantaged - GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/consultations/package-to-transform-education-and-opportunities-for-most-disadvantaged)*

"As 95% of these areas are outside London and the South East, it is the struggling schools of the North, Midlands, East of England and South West that will be receiving much more support over the next decade."

- 9) The annual snapshot of higher education student numbers (as at HESES 1 December census point) is provided in the annex.

Quality of Learning and Teaching

Music

Performances & Curriculum

1. Students and staff continue to embrace the return to full in-person teaching, rehearsing and performing. Disruption due to Covid absence has been more substantial in January 2022 than it was during the Autumn Term, due to the omicron variant. This has required adjustment in some rehearsals and classes, and some short-notice cover of teaching staff, but our teaching and performance programme continues as planned.
2. Recent highlights on the concert platform include: the Studio Orchestra's recording in celebration of Motown Records, with arrangements by Malcolm Edmonstone, involving players from the String, Jazz and WBP Departments as well as Jazz singers; the BBC Total Immersion weekend devoted to composers of the Holocaust, for which Guildhall chamber musicians achieved excellent reviews in the national press and won high level praise from BBC Symphony Orchestra Managing Director Paul Hughes and BBC Symphony Chief Producer Ann McKay;
3. Guildhall student Composers have also been making their mark outside. Oliver Leith's new opera, *Last Days*, is in its initial production phase at the Royal Opera House (Oliver is the current Guildhall-ROH Composer-in-Residence), while Masters composer Pia Rose Scattergood has been selected to participate in the Orkest de Ereprijs' composer scheme in the Netherlands and three current post-graduate composers (Emily Hazrati, Omri Kochavi and Joanna Ward) will join Aldeburgh's young artist scheme and each write a new piece for this year's Aldeburgh Festival.
4. The Electronic and Produced Music Department has worked in partnership with Culture Mile, LSO, Brookfield Properties, the Production Arts Department and Guildhall Live Events to present new music for public art on London Wall, called *Harmony: Play*, and EPM students produced new festive music for *Illuminated River* videos over the Christmas vacation. EPM has also established new

partnerships with the National Theatre and the National Gallery, enabling students to shadow composers and create work to accompany exhibitions.

5. With travel to North America possible once again, we returned to Carnegie Hall, New York for our biennial Guildhall Musicians at Carnegie concert, to showcase the School in this crucial recruitment market. Singer Alexandra Pouta (Opera/Vocal) and pianist Elisabeth Pion presented a recital ranging from Hélène de Montgeroult and Lili Boulanger to Olivier Messiaen and Edith Piaf.

Student Recruitment

6. Applications for the majority of Music departments are now closed, and auditions/interviews are complete. The offer acceptance deadline coincides with the time of writing; early analysis of figures suggests departments will broadly achieve their target figures. However, Heads of Department report extreme pressure on scholarship resources, with a minimum of full home fee scholarships required to compete for the higher-level candidates in Strings, Composition, Vocal, Keyboard and WBP.
7. The planned decrease in intake in some departments is balanced out in overall student numbers by larger than expected numbers recruited last year who continue into the next year of their course, and by the projected growth in some areas. A clearer picture will be available by the time of the next report.
8. The Electronic & Produced Music growth targets are on track, with a record number of applicants now for the fourth year in a row. Interviews will take place later this Spring Term.
9. The Wind, Brass, Percussion Department reports having the smallest overall applicant number in recent memory, but with the highest concentration of quality applicants. Applicant numbers across the sector in certain instruments are worrying (e.g. 4 oboes at BMus level across the sector; extreme competition between conservatoires for bassoonists).
10. Applicant numbers across departments are down on last year – as also reported across the sector – and in many areas down on previous years. The 2021 recruitment cycle was abnormal, and the drop in EU applicant numbers is having a significant impact, not yet compensated for by increased numbers of international (non-EU) applicants, although international (non-EU) trends are promising as a result of increased efforts in this area.
11. In-person New York auditions were possible again in January, after being cancelled in January 2021. Candidates expressed particular pleasure at performing in person, in contrast with their experience at most north-American schools where auditions are purely online for a second year.

Equity, Diversity & Inclusion

12. The Music Division's EDI Advisory Group has continued to meet, facilitated by Roger Wilson from *Black Lives in Music*. Agenda items have included staff and student training in equity, diversity and inclusion, the School's feedback and reporting mechanisms, and issues of data collection.
13. The Music Division's Performance Committee (which oversees performance and repertoire planning) has updated its terms of reference to include considering and monitoring accessibility, equity and diversity in music events and planning

14. The most recent curriculum initiatives to diversify content and role models include the Repertoire Orchestra work on William Grant Still's First Symphony, conducted by Joshua Weilerstein, the Studio Orchestra's celebration of Motown, return visits from Artist in Residence Julia Bullock, the showcasing of women composers in the Guildhall Musicians at Carnegie Hall concert, and work is under way on the opera production of Judith Weir's *Miss Fortune* – the second opera by a woman composer presented this season.

Student Employability

15. The String Department celebrated numerous achievements among its current and recent students. It was an excellent year for Guildhall on the LSO's String Scheme, with five students selected, while two recent graduates have just won significant orchestral positions, one in the first violins of the BBC Symphony Orchestra, the other as Associate Principal viola of the New Zealand Symphony.
16. Current and recent Vocal students have also been celebrating important professional opportunities, including: graduate Erika Baikoff making her Metropolitan Opera debut and reaching the final of the Queen Sonja Competition; Art Dip student Miku Yasukawa performing Ravel's *Shéhérazade* in Japan with conductor Jonathan Nott; Masters singer Joe Chalmers making his ENO debut as Captain Corcoran; Masters singer Bridget Esler securing a place in the Samling Insitute; and Vocal/Opera graduates Tom Mole and Olivia Boen securing places on the Young Artist Programmes of Hamburg State Opera and the Royal Opera House respectively.

Drama

Highlights

BA Acting Programme:

1. We have maintained a strong level of interest in this programme after a slower than usual start to applications (mirrored across the sector). We now total around 2,800 applications for one of our 28 acting places.
2. We have successfully completed our overhaul of audition panellist recruitment and training. This entailed advertising for these posts, interviewing candidates and providing training and updated contracts of employment. As a result we have more representative audition panels and more external, industry practitioners on board.
3. The new curriculum continues to go from strength to strength, with the Self Led work and Motion Capture projects being particular highlights.
4. Our autumn productions attracted very strong public audiences and positive industry coverage and reviews.
5. We have had a very strong number and level of applicants for the post of Head of Acting and Programme Leader, which we are finally recruiting for, not having had someone in this post for 19 months now. The process has been invaluable supported by Board member Amatey Doku and Vice Principal and Director of Production Arts, Andy Lavender.
6. Fulltime staff ended the autumn term with some very useful Bystander Intervention training, as part of our programme of staff/ student training with the School of Sexuality.

Interdisciplinary:

7. Head of Interdisciplinary Practice, Gilly Roche has overseen the 'soft launch' of the new School-wide initiative, 'Undisciplined'. With brilliant support from colleagues in Innovation and Communications, this new programme of student support and opportunity for interdepartmental creative projects has begun.
8. Gilly has been leading on a number of commissions with leading playwrights, theatre makers and companies, which will be announced next term and lead to publically produced work featuring our students at the School. This marks a new commitment to creating student work alongside leading industry creatives and is anticipated to be hugely profile raising. Again, strong collaboration with colleagues in Innovation is recognised.

Production Arts Highlights

This periodic update focuses on the work of Guildhall Live Events (GLE) and some additional developments relating to our digital production activity.

GLE works with industry partners and clients to deliver digital design solutions for projects of different kinds. Initially the work was principally geared around video projection mapping, which involves generating and editing video content and projecting it in bespoke arrangements, typically in site-specific settings. For instance, GLE has undertaken successful projects at Waddesdon Manor (projecting over the entirety of the building's front façade), Tower Bridge (in the Bascule Chamber) and the Museum of London (presenting video material as part of a larger installation).

GLE has been broadening its range of work, in a deliberate strategic development of its scope and reach. This includes extending opportunities for students on Guildhall programmes, including BMus Electronic and Produced Music, BA Acting, and BA Production Arts, along with the established liaison with BA Video Design for Live Performance (VDLP). This extends the scope of work available to students and helps us provide opportunities across a wider ecosystem of contemporary entertainment arts.

The following list provides an example of the sorts of work afoot.

b-side Festival: September 2021

As part of the arts festival *b-side* (based in Portland, Dorset), GLE created *Of Sea & Stone* – a 10-minute projection lightshow, set to music and presented on the side of Rufus Castle and the cliffs below. The main projection was accompanied by an internal projection show at Portland Museum. GLE also produced a digital guide of Rufus Castle, which included drone footage and a 360-degree tour for Portland Museum's website.

Harmony, London Wall Place: October 2021 – January 2022

Harmony was a site-specific Augmented Reality (AR) installation at London Wall Place, co-commissioned by Culture Mile and Brookfield Properties. Students from Electronic and Produced Music composed original music with mentoring from soloists from the London Symphony Orchestra. These compositions were

accompanied by an AR experience designed by ARWAY and GLE – so that when you pointed your phone camera in the appropriate direction, an animated figure would appear within the image of the street that you were looking at.

Bloomsbury Arts Festival: October 2021

GLE worked with the street artist Mohammed Ali to create live video projection in celebration of the local Bangladeshi community. The project also involved delivering workshops to young trainees from the Bangladeshi community in Camden – these were led by Pete Wallace, Video Lecturer in the Production Arts Department. GLE were joined by third year VDLP student Viktor Mileika, who supported the technical delivery of the event. There were two main projection sites: the Holy Cross Church in Cromer Street and the British Library.

Blackpool Lightpool Festival: October 2021

Six second-year VDLP students worked with GLE to create *The Moon Folk*, a projection show that featured on Blackpool Tower as part of Blackpool's Lightpool Festival. GLE's custom-designed sculptural Tunnel of Light, originally created for Waddesdon Manor's Christmas Carnival in 2018, also featured in the festival's light art trail. *The Moon Folk* was also displayed as part of LUMEN festival in Crewe.

In a separate development, we are liaising with the company iMAG Displays, an award-winning virtual production and LED screen hire specialist, to explore the application of LED screens in digital production and live performance settings. This allows for the use of virtual backgrounds in real-time – not through green-screen techniques (where actors perform against a green background, for digital imagery to be added later in the production process), but by way of surround screens placing images that the actors can see as they work. iMAG are working with the Production Arts Department and students in a series of trials in April and May in our Television Studio.

Innovation and Engagement Highlights

Programming & Partnerships:

- The Historical Performance department programmed and produced a successful evening of performance in partnership with the Museum of London. The event sold out and garnered national press coverage including The Times, BBC Radio 3 and 4 and The Guardian.
- The new grant fund for our alumni, *Guildhall Futures Fund* shortlisted its first successful applicants. The panel selected 6 alumni to fund with this new alumni development fund. We will be publicly announcing the winners and a launch of the next round of funding later in February.
- Through autumn we ran Ignition – a range of short workshops and 1-1 coaching sessions for small creative businesses and freelancers, with free places available for Guildhall alumni.

Open Programmes

- Our 2022 programme of spring evening on-line and in-person Spring Evening courses, Easter courses and Summer Schools with 31 day courses, and 11 evening courses have now launched.
- The Spring Evening course programme commenced in January (online, on site at the School and on site at the Barbican), with a 162 participants. New courses in 2022 include '*Mastering Aural Tests*', '*Introduction to Songwriting*', '*Introduction to Acting Level 2*', '*Writing for an Orchestra*'. New courses developed with Barbican for 2022 include '*New Perspectives on Postwar Art*' and '*Interpreting Shakespeare: a Modern Retrospective*'
- We plan to return to a residential offer for our summer schools in 2022, after a hiatus in 2021 due to COVID-19 restrictions.

Guildhall Live Events

- Crewe Lumen Festival of Lights, with a projection onto the City's Municipal building.
- We collaborated in a knowledge exchange R&D project with creative company Auricle, focusing on audio surround technology, with a sharing event at Milton Court in mid-Dec.
- Completion of a 360 tour & guide of Rufus Castle for Portland Museum.
- Managed the contracting for capture and broadcast of Central School of Speech and Drama's Autumn productions, delivered by our AV team.

Guildhall Young Artists

- The new Guildhall Young Artists new name and brand identity has started to roll out across the U18's national network and is now in place at Junior Guildhall, Taunton, Norwich and Online. All centres should be updated by September 2022.
- 80% of Year 12 eligible Access profile students applied to Guildhall School for 2022 entry, an increase of more than 20% on the previous year. Of the 8 applicants six received offers and one received a reserve offer, demonstrating the effectiveness of the GYA learning model works as regards progression of the least advantaged pupils into Conservatoire.
- The Saffron centre launched a new jazz initiative, which included the formation of a new female and non-binary jazz band *J Steps* who appeared at the EFG London Jazz Festival 2021.
- Following successful pilot courses, the new Guildhall Young Artists Online centre now has 30 students with several engaged from overseas. However, owing to staff resource we haven't yet been able to proactively launch this centre and hope future investment will secure high growth.
- The London Schools Symphony Orchestra gave a very successful concert at the Barbican in January which was the first since the new management of the orchestra. Dominic Wheeler conducted the orchestra with Olivia Boen as soloist in a varied programme which received positive acclaim.

Music Education Islington (MEI)

- MEI recently welcomed Nikki Yeoh, jazz pianist and composer, as our new Jazz, Pop and Improvised Music Lead. She will be joined by newly appointed conductor and horn player Dwight Pile-Gray, as MEI's new Orchestral and Instrumental Lead. Both will develop MEI's after school progression opportunities and develop our now three Music Centres.
- MEI Music Centres are based in three different secondary schools across the borough of Islington. Two of the Centres invite students from beginners to advance to develop their skills on orchestra instruments, including access to musicianship, singing and group composition. The third centre launched in January 2022 and introduced a new course: 'Jazz, Funk, Fusion, Afrobeat, Experimental and Beyond Band Practice' is aimed at students who are comfortable on their instruments or voice and want to develop their improvisational skills. This is one of Nikki Yeoh new initiatives supported by saxophonist Binker Golding and pianist / composer Robert Mitchell.
- Music Education Islington is celebrating its 3rd anniversary on 9th of March 2022. Together with the Islington sister programmes 11by11 and World of Work we will be celebrating the achievements and milestones of the last three years at King's Place with a high-profile line up of guests, speakers and instrumentalists.

Research Staff Survey

- In the wake of the recently completed REF cycle, and amidst a growing Research environment across the School, we recently conducted an anonymous staff survey for Research colleagues to help inform our research strategic priorities, culture and support mechanisms going forward. The survey received good engagement with 50+ responses, the results of which will be presented back to research colleagues and then feed into a wider review and development.

Strengthening Music in Society Conference

- On 16 December the School's Institute for Social Impact Research in the Performing Arts hosted a conference entitled '*Strengthening Music in Society: The way forward for UK Conservatoires*'. The event brought together key voices and perspectives from across the music sector to address collectively the challenges and opportunities we are faced by. Despite the inevitable last minute decision to go online in light of the worsening Omicron situation, the event was a great success, with strong international attendance and lively break-out discussions; these are currently being put into report form by Prof. Sloboda and his team.

Advancement

- On behalf of the Principal, we were delighted to congratulate the following members of the Guildhall School community for receiving well deserved awards in the Queen's New Year's Honours list:
 - Daniel Craig, alumnus & actor (Companion of the Order of St Michael and St George),

- John Gilhooly OBE, Honorary Fellow & Artistic Director, Wigmore Hall (CBE for services to Music),
 - Michael (Mikey J) Asante, Professor of Electronic Music, Honorary Fellow, Co-founder of Boy Blue (MBE for services to Hip-Hop Dance and Music),
 - Nikki Iles, Professor of Jazz (BEM for services to Music),
 - Sir William Russell, Board of Governors (KBE for services to financial innovation, culture and well-being in the City of London, particularly during COVID-19).
- Total philanthropic income for the first nine months of this year was £1.45m with £1.32m of this earmarked for scholarships. This figure includes funds raised towards the Trust's endowment. The Development team is at £925k against the annual cash target of £1.7m which includes £705k available for scholarship support. Fundraising for 22/23 scholarships will continue until September.
 - Autumn term performances saw just over 9,900 tickets sold/taken up; given the uncertainty caused by COVID during this period, and the fact that most performances were also available as free broadcasts online, we consider this a very positive result (for comparison, 11,000 tickets were taken up in autumn 2019 pre-pandemic). This was the first term we have delivered a hybrid season of ticketed in-person performances and free digital broadcasts; we had just over 7000 views of our digital broadcasts, and will be surveying these virtual audiences to understand more about their interest in the School.
 - The School's Annual Report for 2020/21 is now published. All governors should have received a copy via email; the report is also available to review [on the website](#).

Prizes and Awards

➤ **Josh Saunders (BMus tenor)**

2nd Prize in the Bath Opera Competition

Prize: £500

➤ **Ke Ma (DMus Piano)**

Winner of the Glass Sellers Beethoven Piano Prize Competition

➤ **Twm Brunton (BMus Vocal Studies Baritone)**

Winner of the Kathleen Ferrier Junior Busary Competition

Prize: £3000 over three years

➤ **The Larisa Trio (Eliette Harris, Rosie Spinks, Jasmin Allpress)**

Winners of the St James Chamber Prize

➤ **Anika-France Forget (MPerf Vocal Studies, mezzo-soprano) & Cole Knutson (Piano accompaniment)**

Winner of the Delius Society Prize in the London Song Festival British Art Song Competition 2021

- **Felix Gygli (MPerf Vocal Studies, Baritone)**

2nd Prize in the The Maureen Lehane Vocal Awards 2021

- **JongSun Woo (Piano accompaniment)**

Pianists Prize in the The Maureen Lehane Vocal Awards 2021

Junior Guildhall

- **Ruby Skilbeck (Junior Guildhall singer)**

Winner of the BBC Radio 2 and Songs of Praise Young Chorister of the Year competition

- **Will Everitt – Etude (Junior Guildhall Composer)**

Winner of the BBC Young Composer 2021 Competition Upper Juniors (15-16 year olds)

- **Sofia Demetriades (Junior Guildhall)**

First prize at the prestigious Nutcracker competition in Moscow

Staff

- **Ingrid Mackinnon (Drama, Movement tutor)**

Nominated for Best Choreographer for her work on Romeo and Juliet at Regent's Park Open Air Theatre at the Black British Theatre Awards

- **Dr Laura Bowler**

Chamber-Scale Composition Award for her defiant warning about climate change Wicked Problems at the Royal Philharmonic Society Awards

Nominated in the Small Chamber Composition category or composing Wicked Problems at the Ivors Composer Awards

- **Brigitte Beraha (Jazz)**

Nominated in the Jazz Composition category for composing Dreams at the Ivors Composer Awards

- **Nikki Iles (Jazz)**

Nominated in the Jazz Composition category for composing The Caged Bird at the Ivors Composer Awards

➤ **Ivo Neame (Jazz)**

Nominated in the Jazz Composition category for composing The Rise of the Lizard People at the Ivor Composer Awards

Alumni

Laura Perešivana (Opera, graduated 2019)

- 2nd Prize in the Kathleen Ferrier Awards (£6000)

Tansy Davies (Music, graduated 1998)

- Nominated in the Ivor Composition awards

Claire Barnett-Jones (Opera, graduated 2019)

- Selected as one of Opera Wire's Top 10 Rising Stars of 2021

Thomas Adès (Composition, graduated 1989)

- Winner of a Ivor Composer Award for Vocal or Choral Composition

Harry Sever (Music, graduated 2014)

- Selected as Inaugural Ring Cycle Conducting Fellow at Longborough Festival Opera

David Cohen (Music, graduated 2005)

- Selected as Principal Cello with the LSO

Gillian Gordon (Drama, graduated 1964)

- Appointed to Member of the New Zealand Order of Merit

Luke Thallon (Drama, graduated 2017)

- Selected by The Stage as one of 25 Theatre Makers to Look Out for in 2022

Rosie Stroud (Production Arts, graduated 2016)

- Appointed to the Board of Association of Sound Designers

Natalya Romaniw (Opera, graduated 2011)

- Nominated to the Opera Wire Artist of the Week

Chirag Lobo (Drama, graduated 2020)

- Appointed as Associate Artist at Nouveau Riche

Rosalind Ventris (Music, graduated 2011)

- Nominated for BBC Music Magazine Award 2022 in the Chamber Category

Report author

Jonathan Vaughan, Interim Principal
principal@gsmd.ac.uk

This page is intentionally left blank

STUDENT NUMBERS as at 1 December 2021

Programme	FTE		Headcount	
	HF	HN/OS	HF	HN/OS
BA Acting (FT)	59.0	6.0	59.0	6.0
BA in Acting Studies (FT)	0.0	6.0	0.0	6.0
BA Production Arts (FT)	104.0	8.0	104.0	8.0
BA Video Design for Live Performance (FT)	10.0	3.0	10.0	3.0
BMus (FT)	411.0	62.0	411.0	62.0
Totals	584.0	85.0	584.0	85.0
Grand Total	669.0		669.0	
Total 2020/21	661.0		661.0	

Programme	FTE		Headcount	
	HF	HN/OS	HF	HN/OS
MA Acting (FT)	9.0	1.0	9.0	1.0
MA in Collaborative Theatre Production and Design	7.0	3.0	7.0	3.0
Artist Diploma (FT)	0.0	27.0	0.0	27.0
Extended Guildhall Artist Masters (FT)	2.0	6.0	2.0	6.0
Guildhall Artist Masters Performance Part 1 (FT/PT)	90.0	59.0	107.0	60.0
Guildhall Artist Masters Composition Part 1 (FT/PT)	12.5	1.0	14.0	1.0
Guildhall Artist Masters (all pathways) Part 2 (FT/PT)	50.0	25.0	50.0	25.0
MA Opera Making & Writing (FT)	0.0	5.0	0.0	5.0
MA Music Therapy (FT/PT)	14.0	6.0	14.0	6.0
PG Cert in Performance Teaching	3.5	6.0	7.0	12.0
MPhil/DMus (FT/PT)	17.0	6.5	19.0	4.0
MPhil/PhD (FT/PT)	13.5	1.5	24.0	2.0
MPhil/PhD - Writing up	0.1	0.0	1.0	0.0
MPhil/DMus - Writing up	0.1	0.0	2.0	0.0
Totals	218.7	147.0	256.0	152.0
Grand Total	365.7		408.0	
Total 2020/21	334.5		378.0	

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

		2021	2020	2019	
UG %	UK Domiciled	Female	41.6%	58.4%	50.0%
		Male	55.8%	41.0%	49.3%
		Other	2.6%	0.6%	0.7%
UG %	All Students	Female	40.8%	54.6%	50.0%
		Male	56.9%	45.0%	49.5%
		Other	2.4%	0.4%	0.5%
PG %	UK Domiciled	Female	52.6%	50.2%	49.6%
		Male	46.8%	49.8%	50.4%
		Other	0.6%	0.0%	0.0%
PG %	All Students	Female	58.2%	45.0%	44.9%
		Male	41.4%	54.8%	55.1%
		Other	0.4%	0.3%	0.0%

**EQUALITY STRANDS PROFILE
(new student intake)**

From 2019 data presented as "UK Domiciled" and "All Students" for OFS purposes, historic data available in previous reports

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

		2021	2020	2019	
UG %	UK Domiciled	Declared disability	19.9%	23.4%	23.6%
	All Students	Declared disability	24.0%	19.5%	16.9%
PG %	UK Domiciled	Declared disability	14.3%	19.0%	15.0%
	All Students	Declared disability	10.0%	14.0%	9.3%

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

		2021	2020	2019	
UG %	UK Domiciled	Under 21	35.7%	88.5%	89.3%
		21 to 25	11.0%	8.9%	7.8%
		Over 25	1.9%	2.6%	2.9%
UG %	All Students	Under 21	35.1%	86.4%	85.4%
		21 to 25	16.1%	11.2%	10.8%
		Over 25	2.4%	2.4%	3.8%
PG %	UK Domiciled	Under 21	0.0%	0.0%	0.0%
		21 to 25	53.9%	59.3%	56.6%
		Over 25	46.1%	40.7%	43.4%
PG %	All Students	Under 21	0.0%	0.0%	0.0%
		21 to 25	64.1%	61.6%	52.8%
		Over 25	35.9%	38.4%	47.2%

NON OFS-FUNDED ACTIVITY (HN only)

Programme	FTE	Headcount
AGSM (UG Level)	0.0	0.0
Advanced Certificate (PG Level)	18.0	18.0
UG/PG Short Term	2.5	5.0
Fellows*	45.0	45.0
Total	65.5	68.0
Total 2020/21	73.5	76.0

Not done

FT = Full-time

PT = Part-time

HF = OfS funded

HN = Non OfS funded

OS = Overseas

*Fellows are students only in respect of their extramural tuition

**Principal Study/Department (as at 1 Dec 2021)
(excl. Erasmus, Fellows, and Short Term)**

Department	Total FTE	
	UG	PG
Composition	23.0	13.5
Electronic Music	65.0	14.0
Historical Perf	0.0	2.0
Jazz	106.0	24.5
Keyboard	34.0	56.5
Music Therapy	0.0	20.0
Opera	0.0	24.0
Performance Teaching	0.0	9.5
Strings	88.0	78.0
Vocal	55.0	53.0
WBP	103.0	30.0
Totals	474.0	325.0
Grand Total	799.0	
Total 2020/21	740.8	

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

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

			2021	2020	2019
UG %	UK Domiciled	White (British, Irish, Other)	77.9%	83.8%	87.1%
		All other ethnicities*	20.1%	15.0%	12.9%
		Not known / Info refused	1.9%	1.2%	0.0%
UG %	All Students	White (British, Irish, Other)	72.0%	79.8%	74.1%
		All other ethnicities*	25.6%	18.9%	25.4%
		Not known / Info refused	1.4%	1.3%	0.5%
PG %	UK Domiciled	White (British, Irish, Other)	86.4%	88.7%	88.5%
		All other ethnicities*	11.0%	9.1%	10.6%
		Not known / Info refused	2.6%	2.2%	0.9%
PG %	All Students	White (British, Irish, Other)	76.1%	75.9%	75.8%
		All other ethnicities*	21.9%	22.5%	23.8%
		Not known / Info refused	2.0%	1.6%	0.4%

For 2021, all religions represented at the School have been included

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

		Prefer not to say	Buddhist	Christian	Jewish	Spiritual	Hindu	Muslim	Other religion or belief	No religion
UG %	UK Domiciled	8.7%	0.0%	21.5%	2.0%	4.0%	0.0%	1.3%	3.4%	59.1%
	All Students	7.8%	1.5%	24.8%	2.4%	3.4%	0.5%	1.5%	3.4%	54.9%
PG %	UK Domiciled	11.1%	0.7%	26.8%	0.7%	4.6%	0.0%	0.0%	2.6%	53.6%
	All Students	10.9%	2.0%	24.6%	2.8%	5.2%	0.0%	0.4%	2.4%	51.6%

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

		Prefer not to say	Gay man	Gay woman/Lesbian	Heterosexual	Bisexual	Other
UG %	UK Domiciled	18.1%	2.0%	2.7%	58.4%	15.4%	3.4%
	All Students	18.4%	2.4%	1.9%	59.2%	14.1%	3.9%
PG %	UK Domiciled	13.1%	5.9%	0.0%	67.3%	11.8%	2.0%
	All Students	14.9%	4.8%	1.2%	66.9%	9.7%	2.4%

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

		Prefer not to say	Yes	No
UG %	UK Domiciled	10.1%	85.2%	4.7%
	All Students	8.3%	87.4%	4.4%
PG %	UK Domiciled	5.2%	92.8%	2.0%
	All Students	5.2%	93.1%	1.6%

This page is intentionally left blank

Agenda Item 6

Committee	Date:
Governance & Effectiveness Committee of the Guildhall School of Music & Drama	8 February 2022
Board of Governors of the Guildhall School of Music and Drama	21 February 2022
Subject: Amendments to Instrument & Articles of Government	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	n/a
Does this proposal require extra revenue and/or capital spending?	
If so, how much?	
What is the source of Funding?	
Has this Funding Source been agreed with the Chamberlain's Department?	
Report of: Jonathan Vaughan, Interim Principal, Guildhall School	For information (Committee) For decision (Board)
Report author: Secretary & Dean of Students	

Summary

Following consideration by the Establishment Committee and the Policy & Resources Committee of a target operating and governance model proposal for the School, the subsequently agreed proposal needs to be incorporated as formal amendments to the School's Instrument & Articles of Government.

Attached are the Instrument & Articles as approved June 2019 by the Court of Common Council with new amendments highlighted as grey and ~~strike through~~. Any amendments will need to be approved by the Board of Governors and the Court of Common Council. Once finalised a revised document will then be presented to the Office for Students as a reportable event.

Recommendation: that the Committee receives the report and recommends the amendment to the Board of Governors.

This page is intentionally left blank

Guildhall School of Music & Drama

INSTRUMENT AND ARTICLES OF GOVERNMENT

Definitions

In the Instrument and Articles of Government, the following expressions have the meanings set out below.

“the Act”	means Education Reform Act 1988 as amended from time to time;
“the Board of Governors”	means the Board of Governors of the Guildhall School of Music & Drama as appointed from time to time in accordance with paragraph 1 of this Instrument;
“the Clerk to the Board of Governors”	means the Town Clerk or his representative;
“the Court of Common Council”	means the Court of Common Council of the City of London Corporation;
“OfS”	means the Office for Students
“the Institution”	means the Guildhall School of Music & Drama;
“the Remuneration and Nominations Committee”	means the sub-committee of the Governing Body established to seek out and recommend the appointment of new co-opted members of the Board of Governors;
“the Principal”	means the Principal of the Institution as appointed from time to time;
“the Town Clerk”	means the Town Clerk and Chief Executive of the City of London Corporation for the time being.

In this Instrument and Articles of Government, words importing the masculine gender only shall include the feminine gender and neuter meaning and vice versa.

Instrument of Government

Board of Governors

1. The constitution of the Board of Governors is:

- (a) ~~11~~ **Eight** members elected by the Court of Common Council for a term of three years (renewable twice);
 - (b) the Principal of the Institution;
 - (c) one member of the Institution's academic staff to be elected by such staff for a term of three years (renewable twice);
 - (d) one member of the Institution's administrative staff to be elected by such staff for a term of three years (renewable twice);
 - (e) one of the Institution's elected student representatives who shall normally be the President of the Students' Union¹;
 - (f) up to six co-opted non-City of London Corporation Governors with appropriate expertise for a term of three years (renewable twice).
2. When a vacancy occurs in the Board of Governors, the member elected to fill it will continue for the remainder of the term of the member creating the vacancy.
 3. Any Court of Common Council member wishing to serve on the Board of Governors must notify the Town Clerk in writing and all applications received shall be listed in the Summons for the meeting of the Court at which the appointment is to be made. The Common Council members of the Board of Governors will need to have experience in the following areas: corporate finance (including accounting and audit); corporate governance; human resources; business management at a senior level; legal matters and property and estate management.
 4. The Remuneration and Nominations Committee will advertise vacancies for co-opted members of the Board of Governors which indicate the skills, knowledge and experience required for the post. The qualifications should reflect the needs of the Institution in the fields of music, theatre, arts management, broadcasting/media and higher education. In making its recommendations to the Board of Governors, the Remuneration and Nominations Committee must pay regard to the balance of membership and the needs of the Institution and may keep a "skills register" against which to consider the field of candidates. The issue of inclusion of members of the local community must also be addressed.
 5. With the exception of the Principal, none of the Governors shall serve on the Board of Governors for more than a maximum of nine years in total. An extension will only be considered in exceptional circumstances to accommodate the rotation of the Chairman to Deputy Chairman as set out in Article 13 below, or where a Governor is subsequently undertaking a new and more senior role.

Committees

6. The Board of Governors may establish committees and in so doing shall have regard to the "The Higher Education Code of Governance" of the Committee of University Chairs as amended or substituted from time to time.

Academic Board

7. The Board of Governors shall establish and retain an Academic Board which shall be the committee responsible under delegated authority from the Board of Governors for the regulation of the academic work of the Institution in teaching, examination and research and the Academic Board shall advise the Board of

Governors on academic matters affecting the School. The Academic Board may establish standing and ad hoc working groups to consider and report on any matters within the Academic Board's remit.

8. The Board of Governors shall consult the Academic Board on any matter coming before the Board of Governors which has academic implications and which has not previously been considered by the Academic Board.
9. Under the Power to Award Degrees etc (Guildhall School of Music and Drama) Order of Council 20142, the Academic Board shall confer taught degrees, diploma certificates and other academic distinctions of the Institution and may revoke such awards conferred by the Institution.
10. The membership and terms of reference of the Academic Board shall be as agreed by the Board.
11. The Academic Board shall report at least annually to the Board of Governors.

Articles

Board of Governors: terms of reference and statement of primary responsibilities

1. The terms of reference of the Board of Governors 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 Institution and oversight of its activities;
 - (b) the effective and efficient use of resources;
 - (c) the approval of an annual Business Plan;
 - (d) the approval of annual estimates of income and expenditure;
 - (e) the setting of fees for students attending the Institution;
 - (f) the appointment of the Principal of the Institution and, where appropriate, the deputy;
 - (g) the general welfare of students in consultation with the Academic Board;
 - (h) the management of the Institution's land and buildings belonging to the City of London Corporation (with the exception of those which are the province of another Committee);
 - (i) writing off debts in accordance with such terms and conditions as are from time to time established by the Court of Common Council;
 - (j) authorising the institution of any civil proceedings (e.g. for recovery of debts) arising out of the exercise of its functions;

each of the above to be subject to the City of London's Standing Orders, Financial Regulations and such other terms and conditions as the City of London may determine, other than where varied otherwise.

The Principal

2. Without prejudice to the rights of the City of London Corporation, the Board of Governors and any committee thereof, the following powers are delegated to the Principal:

- (a) to make such decisions and to initiate such action as he/she deems necessary in the interests of the efficient running of the Institution and the services provided by the Institution;
- (b) to make proposals to the Board of Governors about the educational character and mission of the Institution and to implement the decisions of the Board of Governors;
- (c) the appointment, assignment, appraisal and dismissal of staff;
- (d) the maintenance of student discipline and the suspension or expulsion of students on disciplinary grounds in accordance with the procedures relating thereto in force from time to time and the implementation of decisions to expel students for academic reasons;
- (e) to incur revenue and capital expenditure and enter into commitments on behalf of the City of London Corporation where appropriate provision has been included in either the revenue or capital estimates, subject to compliance with Standing Orders;
- (f) to act as Chief Accounting Officer for OfS purposes.

Staff

3. Each member of staff shall serve under a contract of employment with the City of London Corporation.

Procedures for meetings

4. The Chairman and Deputy Chairman of the Board of Governors shall be elected from the Common Council Governors.
5. The quorum consists of any ~~seven~~ **four** Common Council Governors plus three co-opted members.
6. If the quorum is not established within five minutes of the hour stated on the summons for the meeting, the formal meeting shall be dissolved and formal consideration of the business adjourned to the next regular meeting unless, in the opinion of the Chairman, a special meeting should be called before that date.
7. If during a meeting of the Board of Governors a quorum ceases to exist and there is no reasonable likelihood that it will be re-established, the meeting shall be dissolved and all remaining business adjourned to the next meeting. Any items that have not been considered by the meeting before its dissolution and which, in the opinion of the Chairman require a decision before the next meeting will be considered in accordance with Article 29.
8. The Chairman will:
 - (a) preside at every meeting of the Board of Governors at which he is present;
 - (b) sign the minutes of proceedings of the previous meeting when approved as a correct record;
 - (c) in the case of an equality of votes, have a second or casting vote. If the Chairman is unwilling to exercise a second or casting vote the decision shall be taken by lot;
 - (d) determine all questions of order;
 - (e) have power, after consultation with the Deputy Chairman, to
 - (i) convene an additional meeting;
 - (ii) vary the date and/or time and/or place of a scheduled meeting;

(iii) cancel a meeting if in his opinion there is insufficient business to warrant the holding of such a meeting or for other reasons.

9. At the first meeting of the Board of Governors following the appointments by the Common Council, the Town Clerk will read out a list of members eligible to take the Chair and each of those members will be asked if he is willing to serve.
10. A member unable to be present may previously express in writing to the Town Clerk his willingness to serve.
11. The names of those who are willing to serve will be voted on by Ballot. The successful candidate will require a majority of the votes cast. All Governors present will be eligible to vote.
12. The Deputy Chairman will in the absence of the Chairman have the powers, rights and duties of the Chairman.
13. The immediate past Chairman will be Deputy Chairman for the first year on election of a new Chairman.
14. When the immediate past Chairman has completed his year of office as Deputy Chairman, the other members of the Board of Governors who are members of the Court of Common Council are eligible to seek election as Deputy Chairman and the provisions of Articles 9, 10 and 11 shall apply to the meeting at which the election takes place.
15. Unless otherwise determined by the Board of Governors, all meetings of the Board of Governors and its committees (with the exception of the Academic Board and its standing groups) are open to the public unless:
 - (a) confidential information as defined in section 100A(3) of the Local Government Act 1972 is to be discussed; or
 - (b) a resolution has been passed to exclude the public as there is likely to be disclosure of exempt information as defined in Part 1 of Schedule 12A Local Government Act 1972.
16. Public notice of the time and place of meetings of the Board of Governors will be posted in an appropriate place at least five working days before the meeting, or if a meeting is convened at shorter notice, then at the time it is convened.
17. The Town Clerk acts as the Clerk to the Board of Governors and will issue a summons for each meeting of the Board of Governors stating the time and place at which the Board of Governors will meet and setting out the order of business.
18. A meeting of the Board of Governors may be summoned upon the requisition of a number of its members not less than the quorum provided they have business to lay before the Board of Governors. Such business will be set out in detail together with the reason(s) why the matter(s) to be raised could not wait until the next regular meeting.
19. A special meeting of the Board of Governors shall not, except in the case of absolute necessity, be called on the same morning or afternoon of another

Committee of the Court of Common Council, and under any circumstances the special meeting shall be called at a different time from that of the other Committee.

20. Except in cases of urgency or where circumstances make it impracticable, the summons and accompanying papers will be sent to members six clear days in advance of the meeting of the Board of Governors.
21. Every member of the Board of Governors must confine his speech strictly to the motion or amendment under discussion or to a point of order or explanation and must not be repetitious. The ruling of the Chairman on issues of relevance or repetition is final.
22. At any time a member may raise a point of order or make a personal explanation necessitated by the statement of another member. Any member speaking at the time must give way when a point of order or personal explanation is made. The ruling of the Chairman on a point of order or the admissibility of a personal explanation is final.
23. If a member stands either while another member is addressing the Governing Body or, if there is a motion before the Board of Governors, at the conclusion of a speech and moves "That the question be now put", and this motion is seconded, that question shall be put forthwith and without debate unless the Chairman is of the opinion that the motion is premature or in any sense is an abuse of the rules of the Board of Governors. In no case shall the mover be precluded from a right to reply should he elect to exercise it.
24. Decisions made by the Board of Governors will be either unanimous or will represent the view of the majority of those members present and eligible to vote. The Town Clerk will, if requested, record in the minutes of a meeting the name(s) of any member(s) dissenting from a majority decision.
25. In the event of disorder or a persistent disregard of the authority of the Chair, and if he considers it necessary in the interests of maintaining order, the Chairman may:
 - (a) direct the member(s) causing disorder or disregarding his authority to retire for the remainder of the meeting or for such shorter period as the Chairman may decide. In the event of non-compliance with that instruction and with the consent of the majority of the Board of Governors to be shown immediately on a show of hands, the Chairman shall take all reasonable steps for the removal of such member(s) from the meeting;
 - (b) require a member(s) of the public to be removed from the meeting.
26. If, after two hours from the appointed time for the start of the meeting the business has not been concluded the meeting will adjourn and any unfinished business will stand adjourned to the next meeting unless a two-thirds majority of the members present wish the meeting to continue and subject to there being a quorum.
27. (1) The Board of Governors may at any time:
 - (a) constitute, dissolve or alter the membership of a sub-committee set up by them with the exception of the Academic Board, pursuant to Article 28 below;

- (b) within its terms of reference, authorise a committee to act on behalf of the Governing Body;
- (c) appoint a working party to consider and report on particular matters but any such working party shall have no delegated powers.

(2) With the exception of the Academic Board and its standing groups, the quorum for a committee shall be any three of its members.

28. The Board of Governors may not dissolve the Academic Board without the approval of the Court of Common Council. If such decision was taken by the Court of Common Council it would be reportable to the OfS. It may amend the Academic Board's terms of reference and membership provided that:

- (a) such amendments do not substantially alter the Board's overall remit as set out in paragraphs 7, 8 and 9 of the Instrument of Government; and
- (b) the Academic Board has been formally consulted.

29. Between scheduled meetings of the Board of Governors or any committees thereof (excluding the Academic Board and its standing groups), if:

- (a) in the opinion of the Town Clerk, it is urgently necessary for a decision to be made; or
- (b) the Board of Governors or sub-committee have delegated power to the Town Clerk to make a decision;

then the powers of the Board of Governors or committee may, where lawfully possible, be exercised by the Town Clerk. Before exercising this power, he shall seek and obtain the comments of the Chairman and Deputy Chairman of the Board of Governors or committee or, failing either of them, their nominees. Each action or decision shall be reported to the next regular meeting of the Board of Governors or committee.

30. If a matter for decision is under consideration by the Board of Governors in which a member has a personal interest he must declare the existence and nature of his interest in accordance with the Code of Conduct.

Procedures for staff member elections

31. Elections for the staff members of the Board of Governors shall be conducted by the Clerk to the Board of Governors in accordance with procedures agreed by the Board.

Students' Union

32. There shall be a Students' Union of the Institution which shall have the composition, powers and functions as prescribed in the rules in force from time to time.

Amendment

33. This Instrument and Articles may be amended by a resolution of the Common Council of the City of London Corporation.

1 An elected Students' Union Vice-President (or equivalent) may attend a meeting on behalf of the SU President

2 Granted the 3rd day of April 2014 by the Lords of Her Majesty's Most Honourable Privy Council.

This page is intentionally left blank

Agenda Item 7

Committee	Dated:
Board of Governors of the Guildhall School of Music & Drama	21/02/2022
Subject: Teaching & Learning Enhancement Strategy 2021-2026	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	3, 8, 9, and 10
Does this proposal require extra revenue and/or capital spending?	n/a
If so, how much?	
What is the source of Funding?	Student Tuition fees
Has this Funding Source been agreed with the Chamberlain's Department?	This is core business
Report of: Interim Principal, Professor Jonathan Vaughan	For Decision
Report author: Tony Castro, Associate Dean of Teaching and Learning	

Summary

The development of the strategy was delayed through 2021 whilst the School ensured Covid-related changes to the School's delivery and assessment processes maintained the high quality of student learning, and continued to meet regulatory requirements. However, although this slowed down progress, the School's increased engagement with, and experience of, online delivery modes also provided useful learning for the School that informed the teaching and learning strategy.

The Academic Board agreed that the timeframe of the strategy, originally intended as 2020-2025, should be adjusted to reflect a later start date. In addition, the focus of the strategy evolved towards one more closely aligned to detailed enhancement plans, rather than broad aspirations. As a consequence, the title of the strategy is now the Teaching and Learning Enhancement Strategy, 2021-2026.

The Academic Board has monitored and informed the development of the strategy at various stages, and in November 2021 formally approved the strategy for implementation. The Academic Board agreed that this should be seen as an iterative strategy document, one that can respond quickly to changes in circumstance and context and be adjusted accordingly. The strategy includes a comprehensive action plan, to be completed by the end of its five-year term. The Associate Dean of Teaching and Learning has produced a summary 'poster' version of the strategy to enable widespread promotion of the strategy.

Recommendation:

The Board of Governors is invited to endorse the strategy and its implementation.

Tony Castro
Associate Dean of Teaching and Learning
Tony.castro@gsmd.ac.uk

This page is intentionally left blank

Guildhall School of Music and Drama

Teaching and Learning Enhancement Strategy (2021-26)

[v.4.2 Nov 2021]

CONTENTS

1. Introduction	3
2. Purpose and remit	3
3. Context and Constituency	4
4. Strategy development process	5
5. Teaching and Learning principles	6
6. The quality of our Teaching and Learning	7
7. Portfolio: Programme design, delivery, and enhancement	7
8. Digitally enabled learning post-Covid	12
9. The Student experience: Inclusivity, access, and participation	16
10. The Teacher experience: teaching in a Higher Education Conservatoire	19
11. Research, Teaching and Learning	21
12. Guildhall Young Artists: supporting younger artists and practitioners	22
13. Guildhall and the wider community	23
14. What success will look like: headlines for 2026	24
15. Strategy review process	25
16. Intersection with other strategies and policies	27
Action Plan: Summary	28

1. Introduction

1.1 Guildhall School is a world-leading Higher Education Conservatoire, ranked as one of the top ten performing arts training providers in the world (QS World University Rankings 2020) and third in the Arts, Drama and Music Complete University Guide League Table 2021. The School is one of the highest ranked UK conservatoires in the 2021 Guardian University Guide league table for music and one of the top ten universities in the UK for overall student satisfaction in the National Student Survey 2020.

1.2 The School has over 1000 full or part-time students enrolled on Higher Education award-bearing programmes at FHEQ¹ Levels 4, 5, 6, 7 and 8. Guildhall School is also the UK's largest provider of specialist music education for young people, engaging with a further 1,700 'Guildhall Young Artists' each year through the Junior Guildhall, and regional Centres for Young Musicians. The School also provides pre-18 learning experiences through the Islington Music Education Hub, and a range of short courses and summer schools for young people.

1.3 Guildhall School is a confident, modern Higher Education Conservatoire, proud of its achievements and energised by the desire to realise its own potential. The School is committed to fulfilling its responsibilities to its students, staff, communities, and society.

1.4 Guildhall School students benefit greatly from the School's dual identity as both a world-class music, drama, and production arts conservatoire and a 'Gold'-rated Higher Education provider with its own taught degree-awarding powers². This potentially enables our students to develop as high calibre artists and practitioners; confident, knowledgeable, and critically engaged problem-solvers with a highly evolved sense of their own role in and impact on society.

1.5 We take a progressive approach to our important cultural and educative role within an ever-changing contemporary society. This enables us to explore the 'new' with confident enthusiasm while remaining respectful of, grounded in, and informed by historical and traditional techniques and practices in music, drama, and production arts. It is this informed nurturing of 'new' practice and practitioners through the exploration of existing practice, allied to the School's commitment to enabling its students to realise their artistic and creative potential within society, which forms part of Guildhall School's distinctiveness.

2. Purpose and remit

2.1 The purpose of the Teaching and Learning Enhancement Strategy 2021-26 is

- to provide a systematic approach to enhancing the quality of our teaching and learning provision over the period of the strategy,
- to support the realization of the School's Business Recovery Plan 2021-26, and

¹ Frameworks for Higher Education Qualifications of Degree-Awarding bodies

² The UK Privy Council granted Guildhall School Taught Degree-Awarding Powers in 2014

- to enhance the School’s profile as a leading provider of Conservatoire-based music, drama, and production arts training and wider education nationally and internationally.

2.2 This strategy applies to all taught degree programmes awarded by the School, taught elements of our Doctoral provision³, our under-18 programmes and activities (Guildhall Young Artists), and our free-standing Open Programmes.

2.3 The 2021-26 Teaching and Learning Enhancement Strategy builds on the successes of previous iterations. It reinforces our commitment to a teaching and learning culture “underpinned by creativity, reflective practice and research” (Teaching and Learning Strategy 2008-13) and further enhancing our “track record of artistic and pedagogical innovation” (Teaching and Learning Strategy 2013-18) while adopting a proactive approach to known and anticipated contextual factors.

2.4. It is important to note the inclusion of ‘enhancement’ in the strategy title. This strategy does not presume to tell anyone how to teach, favour one method over another, nor simply to describe what we do. We are confident that our approach to teaching and learning is of a very high standard and works well for our students, teachers, and the arts organisations, companies, and industries in which our alumni play significant roles. The success of our alumni, our international reputation, and our achievements against national benchmarks provide ample evidence to warrant that confidence. This strategy focuses instead on areas that might be improved further, ensuring that we are well placed to meet the current, emerging, and future demands of our target graduate destination workplaces, an evolving Higher Education and conservatoire training sector, and a more inclusive society in which the artist and artist-practitioner plays a vital role.

3. Context and Constituency

3.1 Guildhall School incorporates a number of teaching and learning communities, including ‘Departments’⁴, (i.e., Music, Drama, Production Arts, Research and Innovation), ‘departments’ within these, (e.g., Strings, Academic Studies, Stage Management), programmes, strands or pathways, the student communities and the staff communities. Specialist administration, learning support, and infrastructure communities facilitate the work of departments, providing the services and operational functions essential to the smooth running of the School.

3.2 These varied communities share the same broad aim, i.e., helping students to realise their potential as highly skilled practitioners and subject specialists, making positive contributions to society, pursuing this aim through relatively autonomous ‘community’ identities and approaches. This diversity of approach results in some variations in practice across the School, but also provides students with a useful ‘embodied’ role-model for their own evolving professional, creative, and personal autonomy, being -

³ The City University, London validates Guildhall School’s research degrees (PhD etc).

⁴ ‘Department’ herein refers to the Music, Drama, Productions Arts and Research divisions of the School: ‘department’ refers to specific subject areas within these.

- confidently independent, with
- a clear and critically aware sense of artistic purpose and value, and
- contributing positively and collaboratively to
- the greater good of the wider community.

4. Strategy development process

4.1 The planned development of this strategy coincided with the unexpected 2020-21 global 'Covid-19' pandemic. Amendments to our curricular delivery resulting from changing Government restrictions and the need to support staff and students in adapting to a challenging learning environment necessitated rethinking the planned strategy development process. Wide-ranging, in-person group discussions of varying constituents on-site, built around natural breaks, easy access and availability of staff and students were replaced initially with more focused, small group and individual on-line briefings and invitations for input from across the School via Teams and Zoom.

4.2 As Covid-related restrictions continued, "Zoom-fatigue" and the additional work for staff relating to revised plans for each term further reduced online discussions. Consequently, the Associate Dean of Teaching and Learning (ADTL) consulted with key staff members on specific sections of the document, consolidating the views and thoughts gathered thus far into a "Discussion document" to be circulated to key members of the Executive team for feedback.

4.3 Following feedback from the Executive Team, the ADTL shared the strategy document (with some small revisions) with Programme Leaders, Heads of Administration, Heads of Services, and the SU President, for comment. Further consultation included department Heads, members of the teaching staff, and student representatives.

The ADTL submitted a final draft to the Academic Board (November 2021) for consideration and approval.

4.4 It is proposed that we publish the final Teaching and Learning Enhancement Strategy in two formats: a full-document version, and a 'poster' version (e.g., single-side A4 summary).

5. Teaching and Learning principles

The following core principles underpin our teaching and learning practices:

1. All learners have the potential to develop, progress and succeed. We recognise and value the diversity of experience of our staff and student communities and aim to provide an inclusive learning and work environment.
2. Every learner has individual learning needs, histories, and levels of confidence that need differentiated approaches and support from a range of sources.
3. Learning from highly experienced, knowledgeable practitioner-teachers enables students to gain embodied insight and assimilate 'owned' professional protocols and practices into their own practice.
4. Considered reflection on our own and others' practice, and the contexts of that practice, deepens our learning and enhances our professional and personal development.
5. Teaching is a creative practice, involving artistry, insight, and imagination informed by experience, knowledge, and self-reflection.
6. We commit to our students' development as fellow artists, practitioners, critical thinkers, and people.
7. Collaborative exploration and experimentation enable students to develop as inquisitive and confident artist-practitioners able to work independently and as part of a team.
8. Well-designed inclusive programmes, grounded in real-world practice and delivered by expert practitioner-teachers in a safe-space environment, enable students to
 - achieve well in their chosen area of study,
 - develop the capacity to contribute to change within their discipline,
 - develop flexible, transferable skills and attributes beyond their specialism,
 - add value to other types of work through their practice in diverse and unexpected ways, and
 - enter the world of work as highly skilled, agile professionals able to make a significant contribution to their art-form/industry and society.
9. As a learning institution, we are committed to the continued enhancement of our learning culture, practices, and our physical and digital environments.

6. The quality of our Teaching and Learning

6.1 Guildhall School achieved its TEF⁵ ‘Gold’ award in 2018. All TEF awards are valid until 2021.

6.2 In January 2021, the Government set out its recommendations for changes to the TEF award scheme⁶, in response to the 2019 Pearce Review⁷. There are two significant changes to the scheme proposed that inform our Teaching and Learning Strategy: firstly, that the award moves to a 4-yearly cycle, in theory reducing the reporting burden on Higher Education providers but also removing for four years the opportunity for providers achieving lower awards to upgrade these sooner. Secondly, the Government has recommended changing the “Student Satisfaction” metric to one based on the “Student Academic Experience” (yet to be defined in terms of supporting data but assumed to relate in part to NSS results).

6.3 The OfS has stated that it wishes to start publishing the results of the next TEF exercise in September 2022. Our working assumption is that the School may well be subject to a TEF assessment during the 2021-22 academic year. As such, our overarching developmental strategy needs to be one of consolidation, enhancement, and the pursuit of progressive initiatives, providing clear evidence of the quality-assured operation and outcomes of our teaching and learning approaches, policies, and practices.

ACTION: We will

- **audit and review readiness for a TEF assessment during 2021-22,**
- **enhance TEF-related processes, policies, and practices as needed, and**
- **ensure that we have high-quality evidence in support of our application.**

7. Portfolio: Programme design, delivery, and enhancement

7.1 The School delivers a wide range of types of programmes, including those leading to Higher Education awards at levels 4,5,6,7 and 8, those delivered through the Guildhall Young Artists suite of activities, professionally accredited programmes, and a wide range of Open Programmes (e.g., short courses, Summer Schools, etc).

7.2 We commit to reviewing our portfolio of programmes, mindful of

- the rapidly evolving nature of the industries that Guildhall graduates populate, embracing digital content, delivery and consumption, new performance platforms and audience modes of engagement,
- changing societal perspectives, attitudes, and behaviours,

⁵ TEF is shorthand for the “Teaching Excellence and Student Outcomes Framework”

⁶ DfE (2021), Government response to Dame Shirley Pearce’s Independent Review of the Teaching Excellence and Student Outcomes Framework (TEF). Crown: London

⁷ Pearce, S., (2019, 2021), Independent Review of the Teaching Excellence and Student Outcomes Framework (TEF), Crown: London

- our quality assurance responsibilities as a Taught Degree-Awarding Provider, and
- our aspiration to continue to offer a world-leading conservatoire learning experience.

The School recognises the need to realise this commitment in a more strategic and systematic way than has sometimes been the case.

ACTION: We will develop a strategic and systematic approach to the development of our portfolio of programmes.

7.3 The financial implications of the United Kingdom leaving the European Union (i.e., EU students becoming ‘overseas’ students, paying full fees), and the unanticipated costs of dealing with the 2020 pandemic have jointly created additional pressure to expand our portfolio while continuing to enhance our existing provision.

7.4 All programmes offered undergo broadly similar processes of design, development, and review, with varying degrees of complexity and externality, depending largely on whether programmes are award-bearing or not⁸. Reflecting on the extent to which past programme developments have not always delivered as intended, the Senior Management has identified a need for clearer criteria regarding future award-bearing programmes, supported by a more rigorous and systematic development process from inception to delivery.

ACTION: We will develop clear criteria for the development of new award-bearing programme proposals, along with a systematic and rigorous programme development process from inception to delivery.

7.5 Recent new programme initiatives have highlighted some gaps in familiarity with the School’s programme design processes. Wider understanding and ownership would improve the efficiency and effectiveness of the design process.

ACTION: We will promote wider understanding and ownership of the programme development process. We will also make the programme development process more efficient without compromising quality assurance and delivery standards.

7.6 Recent revalidation processes have highlighted some inconsistencies of practice and understanding within programme teams, suggesting that there is a need for a review of the School’s re/validation processes.

ACTION: We will review re/validation processes, including briefings for staff, external and student participants, with a view to improving clarity, ownership, and efficiency.

⁸ Similar quality assurance processes apply to our Guildhall Young Artists provision. ABRSM grade exams and diplomas have their own quality assurance processes.

7.7 The School has made significant investment in its Library and learning resources, be they physical (books, scores etc.) or digital (e.g., e-books and access to learning materials via subscription services). While some programmes actively direct students towards these resources, others could do more to encourage student use of these resources.

ACTION: We will ensure that programmes actively encourage use of the Library and associated learning resources, drawing on advice and guidance from Library and learning resources staff as appropriate.

7.8 We need to ensure that all our programme documentation (whether hard-copy or digital) actively engages with students, in addition to imparting information clearly and concisely. Student involvement in this process is crucial to its success, as is the use of plain English, and a direct address approach to the reader.

ACTION: Working with input from students, we will adopt a School-wide policy for programme handbooks of re-framing the intended reader as “you” (not “the student”) and ensure that all handbooks (physical and digital) meet the standards for plain English and accessibility. School-wide documentation will follow the same approach.

7.9 All programme documentation should be easily accessible online, with direct links from reading list materials to Library resources.

ACTION: We will ensure that all programme documentation is accessible online, and, where applicable, integrated with Library systems.

7.10 Given the increasingly wide range of types of learning resources available to students and referenced in programme handbooks, the School-wide use of ‘Reading and Resources’ nomenclature in programme documentation seems out-of-date. The School would also benefit from some reflection on exactly what the purpose of these lists are at a programme and modular level, as well as some reflection on what is really ‘required’ or ‘additional’ reading. In addition, students would benefit from a raised awareness of the extent to which they undertake research into their subject as a precursor to those students who might consider pursuing research studies post-degree.

ACTION: We will redefine programme reading lists as “Indicative research materials” to encourage student recognition of this activity as research and enable a more curated approach to module learning resources. In addition, we will review and update what is meant by and included in ‘required’, ‘additional’ texts, where appropriate.

7.11 Our choices of teaching materials, subjects and approaches (including those within provision for Guildhall Young Artists) must reflect a broader range of cultural perspectives than in the past and ensure that these offer role models for an increasingly diverse society and student body. Our curricula, while being mindful of genre-specific practices (e.g., preparing for a career in Western Art music involves engaging with “western classical” music repertoire, as conceived previously in

conservatoires) should nonetheless seek to enable students to see their own cultural complexity reflected in their programme.

ACTION: We will review all curricula (including enhancement activities) to ensure, as appropriate, consideration of wider cultural perspectives, and role models reflective of the students and society more generally.

7.12 The School is reducing the length of the summer term to 10 weeks, with effect from the 2022-23 academic year. Programme planners need to ensure that programme design and delivery fits within the new 10-week model.

ACTION: We will ensure that planned teaching and learning fits within the new 10-week summer term model.

7.13 The School has tended to use programme-level learning outcomes only (i.e., no module-specific learning outcomes), coding each learning outcome by number and recording that coding in the module specifications as relevant, rather than articulating the relevant intended learning outcomes in full. This makes it harder for students to make sense of the connection between the module aims and content, the associated assessment tasks, and the intended programme learning outcomes. There are variations in how and where programme learning outcomes are expressed across and within faculty documents.

ACTION: We will ensure consistency of practice and greater clarity in the articulation of learning outcomes at programme and module level.

7.14 In 2013 the School adopted a cross-School approach to assessment criteria (i.e., marking/grading descriptors), with a single set of criteria applicable to all under/postgraduate programmes. The wording of some criteria proved problematic when applied at a subject level, resulting in a less consistent approach across the School than was intended. Some External Examiners have queried the effectiveness of this one-size-fits-all approach. While all undergraduate programmes use the same categories of descriptors (i.e., technique, performance, communication, and professionalism) there is variation across faculties regarding how grade boundaries are defined⁹. We need to ensure that our marking descriptors are fit for purpose and have demonstrable equivalence and application across all programmes in order that they may be used confidently and understood by teaching staff and students.

ACTION: We will review the School-wide ‘assessment criteria’ to ensure consistency, clarity, and equivalence across programmes¹⁰.

7.15 The School is mindful of sector-wide concerns relating to academic integrity and the use of ‘essay mills’ by students seeking to pass others’ work off as their own.

⁹ Music uses “fail (-39) low pass (40+), pass (50+) merit, (60+) and distinction (70+)”: Drama and Production Arts use “unacceptable/clear fail (-29), unsatisfactory (30+), satisfactory (40+), good (50+), very good (60+), excellent (70+), and exceptional (85+)”.

¹⁰ Ideally, this should align with similar criteria for Guildhall Young Artists, albeit at a pre-degree level.

While there is currently little evidence that this is a significant issue at the School, the Academic Board takes any infringements of academic integrity very seriously.

ACTION: We will ensure wide-spread understanding about what constitutes academic misconduct, monitor any incidence of this, and explore the potential use of external software systems such as Turnitin.

7.16 The School continues to explore interdisciplinary approaches to learning. Its CoLABorate project enables students from across disciplines to work together on short projects outside of curricular structures. There is scope for expansion of cross-discipline learning experiences, supported by enthusiasm for these from students. However, this expansion is constrained by curricula scheduling, rooming issues, and student availability. Locating interdisciplinary work within the curricula could potentially enable these opportunities. This would require some sophisticated cross-department collaborative module design and complex delivery planning, as well as being mindful of the data reporting and degree calculation implications of any such collaborative work.

ACTION: We will explore how to extend the opportunities for interdisciplinary learning experiences and how these might potentially contribute towards existing or revised credit-bearing modules, with due consideration of the data reporting and degree calculation implications therein.

7.17 The School offers a range of 'Open' programmes (short, non-award and award bearing) intended to widen community awareness of Guildhall, meet market demand, and generate income. Some existing elements of our award-bearing programmes (such as some of the Electives, for example) could, potentially, be adapted as free-standing non-award bearing short courses open to the public.

ACTION: We will explore the possibility of offering free-standing versions of existing modules as non-award-bearing Open Programmes, ensuring clear differentiation from award programme versions, and avoiding internal competition and conflicting external messaging¹¹.

7.18 The Open Programmes also offer the potential for short 'taster' learning experiences for students considering applying for our award-bearing programmes but not ready or confident enough to commit to a 'long' course at this stage. For example, the Research Department is considering providing an Open Programme enabling access to doctoral study for unrepresented groups.

ACTION: We will explore offering non-award-bearing 'taster' learning experiences related to our award-bearing programmes, delivered through our Open Programmes activities (without conferring any progression entitlement).

7.19 The continued provision of high-quality teaching and learning experiences requires effective resourcing and maintenance. The Music curriculum, for example, often requires students to have access to high quality doubling instruments (e.g., bass clarinet), large instruments (e.g., percussion), historic instruments (e.g., viols)

¹¹ The Head of Business Systems and IT teams must be involved at the earliest stages of any such discussions.

amplifiers and microphones and similar highly specialist equipment, in addition to ensuring access to well-maintained grand pianos of international concert-standard. Similarly, students in the Production Arts faculty need access to well-maintained industry-standard equipment. Funds need to be secured to maintain and ensure currency of this type of resource¹².

ACTION: We will ensure that the purchase, maintenance, and upgrade of music instruments and technical equipment are resourced at a level in keeping with our status as a world-leading conservatoire.

8. Digitally enabled learning post-Covid

8.1 In 2018 the School put in place a new Digital Strategy designed to address a previously “ad-hoc” approach to its use of technology and to effect a cultural change “where students and staff embrace new technology, and where it is embedded in the way we work”¹³. The Covid-19 pandemic of 2020-21 greatly accelerated the speed and scope of this cultural change, as restrictions on working together prompted a radical shift in the delivery of university-level teaching from the presumed norm of person-to-person to “online” (i.e., digitally enabled via the internet).

8.2 The School learned a great deal during the pandemic about the possibilities of online teaching and learning, including what worked well for our students and teaching staff, what was less successful, and what other benefits might be gained through online learning. For example, using online learning in a planned, pedagogic, and strategic way has begun to enable us to make more resource-efficient use of our specialist spaces for person-to-person activities. The online campus also potentially enables more flexible learning experiences for all students¹⁴ (e.g., remote, asynchronous) that still deliver the intended learning outcomes.

8.3 Planned production events were streamed (in-situ audiences and normal rehearsal processes being restricted), and this gave many of the participating students a valuable learning experience they would not otherwise have had. Streamed activities also significantly extended our audience reach. The School’s earlier investment in low-latency digital technology and infrastructure came into its own in the multi-room synchronous performance of orchestral works to a high professional standard. Similarly, the decision in 2018 to create an e-Learning Technologist post provided teaching staff with expert advice and guidance as to how best to adapt their teaching to an online platform. The actions articulated below seek to learn from and build on our enforced immersion into digitally enabled learning.

ACTION: We will audit and review what it has learned about online teaching and learning with a view to disseminating good practice, enhancing our online practices, and becoming a world-leading exponent of conservatoire-based

¹² It is important that the Development Team are involved in discussions from the earliest stages.

¹³ Guildhall School Teaching and Learning Strategy 2018

¹⁴ Including Guildhall Young Artists

digitally enabled learning in music, drama, and production arts. The School will support these developments in part through “innovations grants”.

8.4 Given the very rapid expansion of our online activities and plans herein to expand that even further, it should be noted that current levels of support (e.g., from the e-learning technologist) are already stretched. Any further expansion of provision will require commensurate additional resourcing.

ACTION: We will enable the continued development and delivery of online activities by providing additional e-learning technologist, educational developer, or learning designer hours.

8.5 Live, person-to-person interactions, dialogue and collaboration onsite remain the primary approach to our work: teaching, learning, and working together on site is our teaching method of choice, except where online provides a more effective platform for learning and communicating (e.g., email, MyGuildhall, coursework submissions, Moodle module components, eStream, and online-only programmes, modules, or elements).

8.6 Ideally, onsite, person-to-person curricular activities such as seminars, lectures, and masterclasses would be video-recorded for asynchronous review by students unable to attend in person¹⁵. While the School has made significant advances in its provision of recording equipment in some teaching spaces, it is not yet fully equipped to facilitate this recording easily for teachers. [NB: Recorded sessions would not be live streamed unless for explicit broadcast purposes (e.g., masterclasses with a public online audience). Rehearsals, individual lessons, and non-curricular activities will not be recorded unless requested by staff or students.]

ACTION: We will enable teaching sessions to be recorded easily for asynchronous student access, as appropriate and agreed.

8.7 Use of Moodle, the School’s learning management system¹⁶, increased significantly during the pandemic, and currently accounts for 100% of online coursework submissions in Production Arts, Academic Studies, Reflective Practice and Composition modules. While some programmes have extended their use of Moodle considerably, using it to support, inform and stimulate student learning alongside scheduled person-to-person and online teaching sessions, some programmes use Moodle as little more than an occasional document repository, if at all. Wider understanding of the capabilities of Moodle and sharing of good practice would improve teachers’ understanding of how Moodle could help enable and enhance their teaching.

¹⁵ The marketing and recruitment potential of recorded masterclass could be explored further, subject to clear agreements regarding teachers and participants involved, copyright and similar legal issues.

¹⁶ “Learning Management System” (the term used commonly in the US) is a more accurate and helpful descriptor than “VLE”, and so adopted here. In time this terminology will be adopted across the School.

ACTION: We will encourage and enable wider, interactive use of Moodle as a teaching and learning tool. We will provide training, support, advice and guidance for teaching and administration staff.

8.8 While Moodle is the School's learning management system of choice, student and teacher use of other online learning platforms has increased significantly during the pandemic. This has resulted in the use of a wide range of digital learning tools, wherein students and teachers can (for example) access recorded content via e-Stream, engage in scheduled interactive learning activities via Teams or Zoom (differently, respectively), referencing programme information via MyGuildhall, or using Moodle to upload coursework submissions (currently, the primary use of Moodle). In addition, some teachers will also use other task or subject-specific digital tools to enable their teaching. The School needs to explore how best to enhance student learning across these different tools and platforms through the development of a more cohesive, user-friendly online/digital eco-system, wherein these tools can be used to their best advantage.

ACTION: We will explore ways in which core digital online learning tools (e.g., e-Stream, My Guildhall, Teams, Moodle etc) might be integrated into a more coherent user-friendly online learning experience platform.

8.9 The School would benefit from some clear, user-friendly, and activity-specific agreed definitions of terms such as "remote / distance", "online/digitally enabled" and "blended" learning.

ACTION: We will generate and promote clear definitions of what we mean by "remote / distance", "online/digitally enabled" and "blended" learning and similar terminology as appropriate.

8.10 Today's students are generally assumed to be digital natives who have grown up online on their mobile phones and tablets, surfing the web for information as needed. While many students and staff will be confident users of online access devices, platforms, and software programmes, this does not necessarily translate into them being confident users of digitally enabled learning technologies. Depending on their previous access to and experience of digitally enabled learning, there will be many students and staff who are less confident at accessing and navigating online learning systems.

ACTION: We will ensure that digitally enabled learning is user-friendly and fit-for-purpose, drawing on expertise from staff and students.

8.11 The School recognises the broad range of student/staff experience of online learning. It is important that we ensure that our online learning provision is designed with all users in mind, as well as ensuring that all users have or develop the necessary skills and confidence to get the most out of our digitally enabled learning provision.

ACTION: We will identify those digital skills and competencies necessary to engage fully with our digitally enabled learning provision, and the digital competencies necessary for our graduates to succeed in their chosen field.

We will also ensure that appropriate training and learning support is available to help staff and students build confidence in their own digital skills and competencies.

8.12 Research into how, where and when students access digitally enabled learning has required some examination of assumptions around the ease with which students can engage with learning online. Design of online learning schemes need to ensure that the widest range of student access circumstances are considered, such as only being able to get on a home computer at certain times, inadequate broadband connections limiting or prohibiting being on camera, or verbal interactions not being possible.

8.13 In addition, digital learning content needs to be planned with a wide range of learning needs in mind. Accessibility strategies and tools will be adopted wherever possible, such as the use of alt-text for images, alternative interface options, and captions/transcriptions.

8.14 We also need to ensure that students fully understand, at applicant stage and thereafter, exactly what the minimum equipment, resource and context needs are of the online elements of the programme. Some students will need support in meeting these minimum specification needs, so further funding will need to be made available as part of our access agenda.

ACTION: We will establish clear protocols and guidelines for teachers preparing online learning activities and provide strategies and tools that ensure high levels of accessibility¹⁷. We will also ensure that students are fully informed of and can access any minimum equipment, resource or context needs required by the online elements of the programme.

8.15 While, typically, many students engage with online learning experiences without significant issue, the School is mindful of those students who find online learning more difficult. Programme Teams need to ensure that the design of online learning experiences includes scope for student-specific reasonable adjustments to be made as appropriate.

ACTION: We will ensure that the design of online learning activities is inclusive, informed by early-stage discussions with the IT department, and incorporates the flexibility for student-specific reasonable adjustments.

8.16 Following on from this, as the School expands its online provision we will need to consider how, where and when students engage with timetabled online learning activities when also timetabled (on the same day) to be on site in Guildhall buildings. Some online activities require verbal and visual interactions (i.e., not simply watching and listening), and these are potentially compromised if a student is accessing them in a public space such as a canteen, or corridor.

¹⁷ In addition to compliance with any legal obligations regarding accessibility.

ACTION: We will ensure that students are able to access and participate in timetabled online learning activities while on site in Silk Street, Milton Court, or the Annex.

8.17 Digitally enabled learning within our programmes will gradually become normalised as one of the many available modes of programme delivery, not an emergency alternative to in-person delivery. There needs to be a more systematic and strategic approach to digital curriculum design, including student input at the earliest stage, addressing issues such as how our students approach online learning, and what is their experience of digital delivery.

ACTION: We will build online teaching and learning into the curriculum design process, as appropriate to module aims and content, informed by input from students and specialist staff.

8.18 The e-learning technologist has, by staff member invitation, started a process of observing online teaching sessions to identify examples of good practice and provide further support as needed. Further roll out of this process will increase the number and confidence levels of teachers using online learning materials.

ACTION: We will expand opportunities to support teachers directly in the development of their online teaching knowledge and skills.

8.19 Given the School's previous and planned investment in digital teaching and learning, the challenge for the next five years is to explore further how to make the online learning experience as effective and efficient as possible for both teachers and students, complementing the person-to-person learning experiences offered in the School's specialist teaching and learning spaces.

ACTION: We will improve staff confidence in using online teaching and learning tools, including for Guildhall Young Artists teachers, and

- (a) run staff training programmes to support teaching staff,**
- (b) further enable teaching staff take-up (e.g., HPT paid for time, or time-in-lieu)**
- (c) increase the availability of e-learning technologist support, and**
- (d) establish a minimum expectation for new teaching staff regarding online teaching skills**

9. The Student experience: Inclusivity, access, and participation

9.1 Students generally enjoy studying at the School and achieve well, completing their programmes in good standing, and producing work that meets high-level professional expectations, industry standards, and includes events of outstanding quality. Students report valuing the friendly community atmosphere, the

opportunities to explore cross-genre, the shared experience of students learning from each other, and a strong sense that “everyone’s creative in this place”¹⁸.

9.2 Students may sometimes encounter complex, challenging material or issues as a planned part of their programmes. We are committed to ensuring that students engage with such material or issues within a safe and secure learning environment. In addition, ‘difficult’ societal issues outside of the School can have a significant impact on students’ emotional well-being and ability to focus on their learning. Our commitment to students’ well-being includes providing additional individual or group support as appropriate.

9.3 The School has long-standing systems in place intended to enable students to play an active part in improving our provision, including student representation on Programme Board and Academic Board via elected student representatives¹⁹. The School is committed to enhancing the role of student as partner in programme design and delivery and is in the process of exploring ways in which this can be achieved.

ACTION: We will, working with the Students’ Union, further enhance the role of student as partner in programme design and delivery, making it more explicit and realising it more effectively.

9.4 The School reconstituted its Equality, Diversity, and Inclusivity committee in March 2021. This followed a period of consultation and review of our Anti-Racism policy brought about consequent to the murder of George Floyd, the Black Lives Matter movement, and students’ and staff members’ responses to these events. All curricular design, content and delivery should be inclusive, and we will continue to review and adapt our programmes and delivery towards that goal.

ACTION: We will ensure that all programmes, activities, and pedagogic approaches are inclusive. This will involve a systematic process of internal review (including revalidation, module amendments and event planning) and external audit in close partnership with students.

9.5 Feedback from the annual National Student Survey and from the School’s own annual Whole School Survey is consistently positive in most areas. NSS feedback across the Conservatoire sector regarding students’ perceptions of the ‘fairness of assessments’ indicates the need for further improvement.

ACTION: We will undertake research into the phenomena or processes that contribute to students’ perceptions of unfairness in assessment and put in place measures to address these.

9.6 Part of enabling wider participation involves the School ensuring that there are as few barriers as possible preventing students joining the School and being successful with us. Some programmes, (BA VDLP/DDP²⁰, for example) are seeing an increase

¹⁸ Direct quote from student.

¹⁹ Saffron CYM has adopted a similar ‘student voice’ initiative, under consideration by other centres.

²⁰ BA VDLP changed its name to ‘Digital Design and Production’ as of Sept 2021.

in numbers of applicants with BTEC or equivalent qualification, and a commensurate reduction in those with A-levels.

ACTION: We will review our progression processes and requirements at every transition stage (e.g., at entry, at early exit, at progression to higher award) to ensure that there are as few barriers to progression as possible other than those relating to meeting required standards.

9.7 Increased numbers of highly talented, qualifying students with under-developed 'academic' skills will require additional learning support from within programmes and from Student Services more generally. Applicants who had their secondary education disrupted through the pandemic may also suffer a degree of academic deficit (even if only in terms of confidence) that the School will need to be mindful of. Supporting these students may require a range of differentiated approaches, including consideration of more flexible assessment tasks that enable a wider range of modes through which students might demonstrate how they have met the intended learning outcomes.

ACTION: We will ensure, through a process of audit, review and investment, that all students with under-developed academic skills have sufficient access to learning support to enable them to succeed on their programme. This may include transitional learning support in the summer prior to entry. We will also consider how more flexible assessment tasks might support such students' learning.

9.8 Students' wellbeing and mental health are essential to effective learning. Part of our learning from the Covid-19 experience has involved greater consideration of how extended online curriculum delivery can impact on student wellbeing. We need to continue to develop our understanding of these issues and ensure that (a) programme design and delivery is mindful of student wellbeing, but also that (b) students are equipped (in terms of mental health and wellbeing) to engage fully with the programmes offered.

ACTION: We will ensure that students' mental health and wellbeing are supported in order to engage fully with the programmes, and that programme design and delivery is mindful of student wellbeing.

9.9 Our student outcomes data indicates that the attainment gap for most groups is relatively small. We have noted the lack of explicit targets for mature students and vulnerable students. Given our belief that all Guildhall students have the potential to succeed, we are committed to providing additional learning support to any student that needs it. This may include exploring greater flexibility within programmes.

ACTION: We will continue to monitor any attainment gaps and take appropriate measures, potentially including exploring greater flexibility within programmes, to ensure that any gap is reduced as much as possible.

10. The Teacher experience: teaching in a Higher Education Conservatoire

10.1 Teaching in a modern Higher Education Conservatoire involves facilitating students' development of

- the standards expected of highly skilled artists and practitioners in the music, drama, and production arts industries, and
- the standards expected of graduates at under- and post-graduate levels.

Guildhall School students registered on 'award-bearing' (i.e., taught undergraduate and postgraduate) programmes need to develop both their 'artistic/creative' and 'graduate/academic' skillsets and attributes to succeed on their programme. Whether leading an individual Principal Study lesson, a group 'academic' class, a rehearsal, or skills-development session, the Higher Education Conservatoire teacher makes a vital contribution to the development of each student's professional and graduate competencies.

10.2 The Teaching and Learning Enhancement Strategy 2021-26 seeks to facilitate even greater cohesion, collegiality, and collaboration across the School's varied communities, including Guildhall Young Artists, while respecting their individuality and sense of identity. The School is rich in potential opportunities for teaching staff to observe, discuss and adopt examples of good practice within and across Departments. Those teachers who work for other conservatoires are also able to share that knowledge with colleagues, be it from our international competitors or from the UK Higher Education Conservatoire and University communities. These sharing opportunities need to be enabled in terms of time (i.e., time to undertake), explicit encouragement (e.g., promoted School-wide and modelled by Vice Principals, Programme Leaders, Heads of Departments and Pathway Leaders), and 'reward' (i.e., visibly valued by SMT, recognition from peers, etc.).

ACTION: We will develop a progressive approach to the sharing of teachers' knowledge, experience, and practice across the School. This could include events such as an annual teaching and learning conference for all staff members in addition to more informal opportunities for sharing and discussing teaching practice.

10.3 The School benefits greatly from those members of the professorial staff of significant professional standing, both national and international, who play an active role in student recruitment as well as bringing reputational value and cachet to the School. This could perhaps be acknowledged more publicly, improving professorial staff members' sense of the School really valuing their contribution.

ACTION: We will explore how best to recognise the value that many professorial staff bring to the School in terms of student recruitment, reputation, and cachet.

10.4 The School is committed to enabling all staff to continue to develop their skills, knowledge and practice. The School provides a range of Continuing Professional

Development opportunities for staff²¹, some at subsidised or zero cost to staff members. Our relationship with the City of London Corporation enables free access to their extensive portfolio of online training programmes. In addition, the School has provided group training for cross-School initiatives such as the recent focus on equality, diversity, and inclusivity. The School recognises the pressures that can make it difficult for teaching staff, whether full-time, fractional, or hourly-paid, to engage with additional training and development.

ACTION: We will explore how best to make it easier for staff to engage with and benefit from the CPD activities provided.

10.5 The School already offers supported programmes leading to HE-Academy accreditation (Fellow and Senior Fellow), through its Catalyst scheme. In addition, the School will provide support for any teachers simply seeking better understanding of how their teaching fits within, adapts to, or is informed by our Higher Education context.

ACTION: We will continue to invest in enabling and supporting teachers' understanding of and engagement with the Higher Education dimension of our provision through the Catalyst scheme. In addition, we will provide training for teachers wanting simply to develop their understanding of the conservatoire/Higher Education relationship.

10.6 The School already provides some online training for teaching staff via Moodle and MyGuildhall. Moodle could be used more proactively as a training resource for teaching staff (potentially including Guildhall Young Artist teachers) and include a wider range of training modules.

ACTION: We will expand and promote the use of Moodle as an online training resource for teaching staff and facilitate the creation of and access to appropriate training modules.

10.7 Effective sharing of good practice involves enabling teaching staff to be more aware of what is happening with the School and beyond. MyGuildhall provides a useful web-based platform for sharing information on Higher Education matters generally, similar teaching practices in other conservatoires, conference opportunities and recent research papers.

ACTION: We will design, publish, and maintain a "Teaching and Learning Hub" on MyGuildhall, encouraging proactive use by and contributions from staff interested in developing their teaching, including Guildhall Young Artists teachers.

10.8 Teachers' wellbeing and mental health are essential to effective teaching and students' learning. That wellbeing is informed in part by teachers' sense of being actively supported through activities such as professional updating, external practice and career progression and development. As the School continues to recover from

²¹ Includes Coaching and Mentoring scheme, and access to Lightbulb fund and Curriculum Development fund. Refer to Staff Development annual report and Innovation annual report for more details.

the impact of the pandemic and expand and evolve its provision, it needs also to ensure that it supports teachers in effecting and adjusting to those changes, particularly in terms of workload and work-life balance.

ACTION: We will review and enhance the effectiveness of our support for teachers' wellbeing.

11. Research, Teaching and Learning

11.1 The Teaching and Learning Enhancement Strategy also covers our Doctoral provision, i.e., the supervision and taught research training for doctoral students. In addition, the work of the School's Research Department feeds into the strategy in the following ways:

- Staff and doctoral students undertaking research into pedagogies relating to performing, creative and generative practices,
- Members of teaching staff who are also engaging in research and who draw on this in their teaching content and delivery in the form of research-informed-teaching,
- visibility of research activity as a model for undergraduate and postgraduate students of what constitutes research and how this informs practice,
- advocating for the value of synthesizing practitioner and 'academic' knowledge (e.g., through sharing practice-research projects),
- developing pedagogies that help practice-focussed students to be curious and critical about the contexts and implications of their practice, and
- Exploring the value that appropriately qualified doctoral students could bring to taught programmes, e.g., through graduate teaching schemes.

Encouraging staff and student research into School-related subject areas will help raise the profile of research within the School as well as, potentially, informing and enhancing our practice.

ACTION: We will continue to support teaching staff wishing to engage in research that benefits the School, by, for example,

- **continuing to offer subsidised places on the School's doctoral scheme,**
- **offering opportunities to apply for funding for research activity,**
- **exploring ways to better accommodate time for research activity within staff workload**
- **recognising research activity within progression and promotion structures, and**
- **enabling staff and student researchers to share findings and applications of research, both within the School and beyond.**

12. Guildhall Young Artists: supporting younger artists and practitioners

12.1 ‘Guildhall Young Artists’ is the umbrella term for the Guildhall School’s national centre network of pre-18 regular training, incorporating the national network of five CYM²² centres (including LSSO²³ holiday courses), GYA online and Junior Guildhall. The School also provides pre-18 learning experiences through the Islington Music Education Hub, and a range of short courses and summer schools for young people.

12.2 The School is committed to enabling students with appropriate levels of ability, talent, and potential to participate in and benefit from its planned learning activities. That commitment is evidenced in part by our supported application scheme. We will review the extent to which our teaching and learning structures (e.g., programme design, admissions) fully realise that commitment, in part by removing any avoidable barriers to progression.

ACTION: We will review transition points (e.g., between Guildhall Young Artists and the senior School, or “sixth form” to undergraduate) to ensure that there are as few barriers as possible to progression across levels/platforms other than those relating directly to ability, talent, and potential.

12.3 Over the last couple of years, between 10-20% of Junior Guildhall students progressed on to the senior school²⁴. Some Guildhall Young Artists pursue other careers, study Music at other universities or move into a different academic discipline²⁵. There is evidence that higher numbers of students are accepting places at other conservatoires, often having been offered more substantial scholarship funds than Guildhall currently has access to. While work is already being undertaken to address the scholarship issue, we will also review the extent to which better promotion of and exposure to our teaching and learning at degree level might encourage more Guildhall Young Artists to stay with us at degree level.

ACTION: We will explore teaching and learning strategies, including curriculum content and potential joint projects, through which student progression rates, and the transfer process, from Guildhall Young Artists to the senior School might be improved.

12.4 The GYA programmes provide senior school students with a range of performing and teaching and learning experiences, including directly supporting GYA students’ learning. There is also some cross-over between teaching staff on the senior school and GYA activities. On both counts, more cross-over and interactivity would promote a wider understanding and appreciation of the work of GYA while enabling GYA students to gain enhanced understanding of their own artistic purpose

²² Centre for Young Musicians: based in London, Taunton, Saffron, Peterborough and Norwich

²³ London Schools’ Symphony Orchestra

²⁴ 2018/19 = 20%; 2019/20 = 10.8%

²⁵ Available data does not capture those students who might pursue a different undergraduate degree and then apply to the senior school subsequently.

and vision, and greater insight into our HE activities and opportunities²⁶. Plans to include Production Arts and Drama activities within the GYA portfolio will also broaden the scope for progression.

ACTION: We will explore strategies for maximising the teaching and learning opportunities in greater collaboration and shared experience between connections between Guildhall Young Artists and the Senior School.

13. Guildhall and the wider community

13.1 One of the most valuable lessons learned through the pandemic is the importance of community and the role it plays in people's sense of belonging, wellbeing, and societal cohesion. As the City of London Corporation's only Higher Education Conservatoire, the School has a responsibility to connect proactively with and contribute to its local communities in meaningful ways, including taking projects into the community. Our external engagements department manages numerous opportunities for students to perform professionally within the City of London's communities. The Guildhall Young Artists programme also has national learning and cultural responsibilities, delivering vital elements of the UK Government's national arts strategy, such as levelling up and regional provision.

13.2 There is scope within our programmes to enable curricular projects with performance outcomes that are more connected and responsive to the local community. This could be achieved through 'new' performance work and repertoire planning, enabled by student and staff engagement with and understanding of local community issues.

ACTION: We will analyse our programme of events and repertoire choices to identify projects that have the potential to respond to and connect with local community issues.

13.3 Our public performance programme provides valuable opportunities for extending our teaching and learning practices into the community. Such opportunities could include activities such as very short (one-off or in series) Open programmes relating directly to repertoire performed, student-created (and potentially credit-bearing) exhibitions or 'posters' providing background or context to the performances, public workshops and seminars around the work.

ACTION: We will explore wider teaching and learning opportunities offered by public performances, including connections to our Open Programmes.

13.4 The School has several long-standing partnership agreements with arts organisations and companies such as the LSO and Royal Opera House. These opportunities enable students to learn from and experience working alongside professional practitioners in authentic work environments. Making assessment tasks

²⁶ There is potential scope here to link GYA work with UG modules relating to community performance and participatory learning.

more flexible and adaptable would potentially enable students to source their own similar opportunities (and so broaden our range of partners) and use these to demonstrate achievement of programme learning outcomes.

ACTION: We will explore the possibility of making some assessment tasks more flexible and adaptable to external professional work settings.

14. What success will look like: headlines for 2026

14.1 Guildhall School (September 2026) is highly regarded by our students, the QAA, and the OfS for the quality and value of our programmes; by professional arts organisations, employers, and audiences for the quality of our graduates' artistry, ability, and knowledge; and by our teaching staff as their preferred teaching post. Guildhall has been awarded the highest rating in the latest TEF assessment.

14.2 Our programme development process is agile, efficient, and undertaken in close partnership with students. Programmes are inclusive, learner-centred, and work-focused. The School-wide marking descriptors are fit-for-purpose and enable programmes' 'local' differentiation and autonomy while assuring consistency of quality and standards School-wide.

14.3 Our teaching staff, many of whom are artists or practitioners of international standing, provide the students with excellent role models in terms of mastery of craft, professional experience and knowledge, and cultural diversity. There is an embedded staff-led cross-faculty culture of sharing and learning from each other's good practice, informed by widespread familiarity with current trends and approaches. Most of our teaching staff are External Examiners, International Adjudicators, Consultants or similar. Our advice on Higher Education Conservatoire teaching and learning is much sought-after.

14.4 Graduates go on to have high-level careers in their chosen fields nationally and internationally and make a significant contribution to society through their artistry, practice, and research. Students feel well-supported, play an active role in their own learning and development, and see themselves as partners in curriculum design and delivery: there is a strong sense of 'belonging'. Students achieve well, producing outstanding and innovative work. Increased numbers of students with previously under-developed academic skills are supported through differentiated approaches and reflexive module design. NSS scores evidence high levels of student satisfaction in all areas, above sector norms.

14.5 The School benefits from an outstanding range of partnerships with arts organisations, companies, and employers that enable its students to work alongside and learn from professionals at the highest levels of the music, drama, and production arts industries. Guildhall is known for its "can-do" reputation within the Creative industries, and professional organisations actively pursue opportunities to work with us.

14.6 We make imaginative use of the digitally enabled learning strategies that work best for our students. Our programmes include high-quality online components that extend and enrich the student learning experience, further enabling the use of our specialised spaces for person-to-person practical activities. Our 'remote' (online-only) and 'blended' Open Programmes are much in demand. We are a nationally significant provider of life-long learning opportunities in music, drama, and production arts.

14.7 The School is making good progress in its preparations for an application for Research Degree-Awarding Powers. Doctoral student numbers have increased, as has the number of research-active staff and PhD supervisors in all Departments. Progression rates from UG to PG to PhD are excellent and exceed sector norms. Our teaching practices, generative works and creative output informs our research projects: our research output informs our teaching and learning practices in all faculties and is recognised internationally as being cutting edge. We are recognised as undertaking exciting, impactful work in our respective disciplines.

14.8 The Guildhall/GYA brand is widely recognised throughout the UK as representing excellent music, drama, and production arts training for all students with demonstrable potential. Progression rates from GYA to degree-level conservatoire training and university programmes are high. There is significant sharing of teaching staff between GYA and the senior school, frequent joint activities between GYA and Senior School students and staff, and a widespread recognition of the benefits GYA brings to the Senior School. Geographically distanced centres feel part of the School community.

14.9 The School has international recognition for the quality, scope, and vision of its produced public events, including high profile concerts, commissioned original works, innovative performance-making, and research-led teaching and learning symposia. The School's links with the local community are embedded and valued, involving close proactive partnerships with local groups and active engagement with local issues, wants and needs. These are realised in part through bespoke Open Programmes addressing local needs offered with sponsored subsidised or free places for qualifying applicants, and through performative work connecting to community issues.

15. Strategy review process

15.1 The Associate Dean of Teaching and Learning will provide the Academic Board (summer term) with an annual report on progress made on the actions articulated herein (and in summary below). Programmes Boards will include a standing item, "Teaching and Learning Enhancement Strategy – update", and note progress made on actions at a programme level as relevant.

15.2 Ideally, there will be close correspondence between the timing of the next School Strategic Plan review (due during 2021-22) and the next Teaching and Learning Enhancement Strategy. The 2021-26 Teaching and Learning

Enhancement Strategy is scheduled to be reviewed in full during the academic year 2025-26, in time for the next iteration to be approved and operational by September 2026. However, it will also be subject to an 'alignment' review during the development of the next Strategic Plan (during 2021-22) to ensure that the Teaching and Learning Enhancement Strategy continues to support and enable the realisation of the Strategic Plan.

16. Intersection with other strategies and policies

The Teaching and Learning Strategy 2021-26 has been informed by, aligned with, and will adapt to any re-iterations of the following School strategies and policies:

- School Business Recovery Plan 2021-26
- Medium-term financial plan
- Access and Participation plan 2020-25
- Digital Learning Strategy
- Research Strategy 2021-26
- GYA Business plan 2020-2023

In addition, the following external PSRBs, strategies and policies, have informed the Teaching and Learning Enhancement Strategy:

- OfS
- QAA, (FHEQ, Subject Benchmarks, etc)
- SEEC
- 'Principles of Best Practice in Conservatoire Teaching', Conservatoires UK 2020
- Universities UK
- City of London Corporate Plan 2018-23
- 'Core Principles for Training', Federation of Drama Schools, 2020

Strategy Development: Tony Castro, Associate Dean of Teaching and Learning
Student Experience Directorate Nov 2021

Action Plan: Summary

6. The quality of our Teaching and Learning		
point	Action	AY
6.3	We will <ul style="list-style-type: none"> • audit and review readiness for a TEF assessment during 2021-22, • enhance TEF-related processes, policies, and practices as needed, and • ensure that we have high-quality evidence in support of our application. 	21-22

7. Portfolio: Programme design, delivery, and enhancement		
point	Action	AY
7.2	We will develop a strategic and systematic approach to the development of our portfolio of programmes.	21-22
7.4	We will develop clear criteria for the development of new award-bearing programme proposals, along with a systematic and rigorous programme development process from inception to delivery.	21-22
7.5	We will promote wider understanding and ownership of the programme development process. We will also make the programme development process more efficient without compromising quality assurance and delivery standards.	22-23
7.6	We will review re/validation processes, including briefings for staff, external and student participants, with a view to improving clarity, ownership, and efficiency.	21-22
7.7	We will ensure that programmes actively encourage use of the Library and associated learning resources, drawing on advice and guidance from Library and learning resources staff as appropriate.	21-22
7.8	Working with input from students, we will adopt a School-wide policy for programme handbooks of re-framing the intended reader as “you” (not “the student”) and ensure that all handbooks (physical and digital) meet the standards for plain English and accessibility.	22-23
7.9	We will ensure that all programme documentation is accessible online, and, where applicable, integrated with Library systems.	22-23
7.10	We will redefine programme reading lists as “Indicative research materials” to encourage student recognition of this activity as research and enable a more curated approach to module learning resources. In addition, we will review and update what is meant by and included in ‘required’, ‘additional’ texts, where appropriate.	22-23
7.11	We will review all curricula (including enhancement activities) to ensure, as appropriate, consideration of wider cultural perspectives, and role models reflective of the students and society more generally.	22-23
7.12	We will ensure that planned teaching and learning fits within the new 10-week summer term model.	21-22
7.13	We will ensure consistency of practice and greater clarity in the articulation of learning outcomes at programme and module level.	22-23

7.14	We will review the School-wide 'assessment criteria' to ensure consistency, clarity, and equivalence across programmes.	22-23
7.15	We will ensure wide-spread understanding about what constitutes academic misconduct, monitor any incidence of this, and explore the potential use of external software systems such as Turnitin.	21-22
7.16	We will explore how to extend the opportunities for interdisciplinary learning experiences and how these might potentially contribute towards existing or revised credit-bearing modules, with due consideration of the data reporting and degree calculation implications therein.	24-25
7.17	We will explore the possibility of offering free-standing versions of existing modules as non-award-bearing Open Programmes, ensuring clear differentiation from award programme versions, and avoiding internal competition and conflicting external messaging.	24-25
7.18	We will explore offering non-award-bearing 'taster' learning experiences related to our award-bearing programmes, delivered through our Open Programmes activities (without conferring any progression entitlement).	23-24
7.19	We will ensure that the purchase, maintenance, and upgrade of music instruments and technical equipment are resourced at a level in keeping with our status as a world-leading conservatoire.	22-23

8. Digitally enabled learning post-Covid		
point	Action	AY
8.3	We will audit and review what it has learned about online teaching and learning with a view to disseminating good practice, enhancing our online practices, and becoming a world-leading exponent of conservatoire-based digitally enabled learning in music, drama, and production arts. The School will support these developments in part through "innovations grants".	21-22
8.4	We will enable the continued development and delivery of online activities by providing additional e-learning technologist, educational developer, or learning designer hours.	23-24
8.6	We will enable teaching sessions to be recorded easily for asynchronous student access, as appropriate and agreed.	22-23
8.7	We will encourage and enable wider, interactive use of Moodle as a teaching and learning tool. We will provide training, support, advice and guidance for teaching and administration staff.	22-23
8.8	We will explore ways in which core digital online learning tools (e.g., e-Stream, My Guildhall, Teams, Moodle etc) might be integrated into a more coherent user-friendly online learning experience platform.	22-23
8.9	We will generate and promote clear definitions of what we mean by "remote / distance", "online/digitally enabled" and "blended" learning and similar terminology as appropriate.	21-22
8.10	We will ensure that digitally enabled learning is user-friendly and fit-for-purpose, drawing on expertise from staff and students.	23-24

8.11	We will identify those digital skills and competencies necessary to engage fully with our digitally enabled learning provision, and the digital competencies necessary for our graduates to succeed in their chosen field. We will also ensure that appropriate training and learning support is available to help staff and students build confidence in their own digital skills and competencies.	21-22
8.14	We will establish clear protocols and guidelines for teachers preparing online learning activities and provide strategies and tools that ensure high levels of accessibility ²⁷ . We will also ensure that students are fully informed of and can access any minimum equipment, resource or context needs required by the online elements of the programme.	21-22
8.15	We will ensure that the design of online learning activities is inclusive, informed by early-stage discussions with the IT department, and incorporates the flexibility for student-specific reasonable adjustments.	22-23
8.16	We will ensure that students are able to access and participate in timetabled online learning activities while on site in Silk Street, Milton Court, or the Annex.	21-22
8.17	We will build online teaching and learning into the curriculum design process, as appropriate to module aims and content, informed by input from students and specialist staff.	22-23
8.18	We will expand opportunities to support teachers directly in the development of their online teaching knowledge and skills.	21-22
8.19	We will improve staff confidence in using online teaching and learning tools, including for Guildhall Young Artists teachers, and (a) run staff training programmes to support teaching staff, (b) further enable teaching staff take-up (e.g., HPT paid for time, or time-in-lieu) (c) increase the availability of e-learning technologist support, and (d) establish a minimum expectation for new teaching staff regarding online teaching skills	22-23

9. The Student experience: inclusivity, access, and participation		
point	Action	AY
9.3	We will, working with the Students' Union, further enhance the role of student as partner in programme design and delivery, making it more explicit and realising it more effectively.	21-22
9.4	We will ensure that all programmes, activities, and pedagogic approaches are inclusive. This will involve a systematic process of internal review (including revalidation, module amendments and event planning) and external audit in close partnership with students.	22-23
9.5	We will undertake some research into the phenomena or processes that contribute to students' perceptions of unfairness in assessment and put in place measures to address these.	22-23
9.6	We will review our progression processes and requirements at every transition stage (e.g., at entry, at early exit, at progression to higher award) to ensure that	22-23

²⁷ In addition to compliance with any legal obligations regarding accessibility.

	there are as few barriers to progression as possible other than those relating to meeting required standards.	
9.7	We will ensure, through a process of audit, review and investment, that all students with under-developed academic skills have sufficient access to learning support to enable them to succeed on their programme. This may include transitional learning support in the summer prior to entry. We will also consider how more flexible assessment tasks might support such students' learning.	21-22
9.8	We will ensure that students' mental health and wellbeing are supported in order to engage fully with the programmes, and that programme design and delivery in mindful of student wellbeing.	21-22
9.9	We will continue to monitor any attainment gaps and take appropriate measures, potentially including exploring greater flexibility within programmes, to ensure that any gap is reduced as much as possible.	21-22

10. The Teacher experience: teaching in a Higher Education Conservatoire		
point	Action	AY
10.2	We will develop a progressive approach to the sharing of teachers' knowledge, experience, and practice across the School. This could include events such as an annual teaching and learning conference for all staff members in addition to more informal opportunities for sharing and discussing teaching practice.	22-23
10.3	We will explore how best to recognise the value that many professorial staff bring to the School in terms of student recruitment, reputation, and cachet.	22-23
10.4	We will explore how best to make it easier for staff to engage with and benefit from the CPD activities provided.	21-22
10.5	We will continue to invest in enabling and supporting teachers' understanding of and engagement with the Higher Education dimension of our provision through the Catalyst scheme. In addition, we will provide training for teachers wanting simply to develop their understanding of the conservatoire/Higher Education relationship.	25-26
10.6	We will expand and promote the use of Moodle as an online training resource for teaching staff and facilitate the creation of and access to appropriate training modules.	21-22
10.7	We will design, publish, and maintain a "Teaching and Learning Hub" on MyGuildhall, encouraging proactive use by and contributions from staff interested in developing their teaching, including Guildhall Young Artists teachers.	21-22
10.8	We will review and enhance the effectiveness of our support for teachers' wellbeing.	22-23

11. Research, Teaching and Learning		
point	Action	AY
11.1	We will continue to support teaching staff wishing to engage in research that benefits the School, by, for example, <ul style="list-style-type: none"> • continuing to offer subsidised places on the School's doctoral scheme, • offering opportunities to apply for funding for research activity, 	25-26

	<ul style="list-style-type: none"> exploring better ways to accommodate time for research activity within staff workload recognising research activity within progression and promotion structures, and enabling staff and student researchers to share findings and applications of research, both within the School and beyond. 	
--	--	--

12. Guildhall Young Artists: supporting younger artists and practitioners		
point	Action	AY
12.2	We will review transition points (e.g., between Guildhall Young Artists and the senior School, or “sixth form” to undergraduate) to ensure that there are as few barriers as possible to progression across levels/platforms other than those relating directly to ability, talent, and potential.	25-26
12.3	We will explore teaching and learning strategies, including curriculum content and potential joint projects, through which student progression rates, and the transfer process, from Guildhall Young Artists to the senior School might be improved.	22-23
12.4	We will explore strategies for maximising the teaching and learning opportunities in greater collaboration and shared experience between connections between Guildhall Young Artists and the Senior School.	22-23

13. Guildhall and the wider community		
point	Action	AY
13.2	We will analyse our programme of events and repertoire choices to identify projects that have the potential to respond to and connect with local community issues.	23-24
13.3	We will explore wider teaching and learning opportunities offered by public performances, including connections to our Open Programmes.	23-24
13.4	We will explore the possibility of making some assessment tasks more flexible and adaptable to external professional work settings.	23-24

Agenda Item 8

Committee	Dated:
Board of Governors of the Guildhall School of Music & Drama	21/02/2022
Subject: Students' Union Constitution	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	n/a
Does this proposal require extra revenue and/or capital spending?	
If so, how much?	
What is the source of Funding?	
Has this Funding Source been agreed with the Chamberlain's Department?	
Report of: SU President, Harry Plant	For Decision
Report authors: SU President, Harry Plant and Katharine Lewis, Secretary & Dean of Students	

Summary and Main Report

The Guildhall School Students' Union is an unincorporated association with one sabbatical officer, the SU President, supported by five part-time Vice-Presidents. It receives a grant annually from the School to support its work, and the Board of Governors has oversight of its constitutional arrangements.

Discussions are underway within the Union to amend the constitution to change the Vice-Presidential roles.

The Vice-President for Welfare role has proved in recent years to be problematic due to several reasons, with issues about boundaries, safeguarding and mental health, but the foremost being that the student body sees this role as a student counselling service rather than a welfare advocacy role, often coming to the VP with issues which are more properly the responsibility of the School's Student Affairs team. The role holder is neither trained in this type of casework nor is it appropriate for a fellow full-time student to deal with these matters on a regular basis.

Therefore, the Union wishes to remove the Vice-President (Welfare) and encompass welfare advocacy across all roles which will be part of the training offered to role holders at the start of their appointment. The Union would then replace the role with a VP Marketing and Communications to reflect the increase in demand for more social content and online presence, whether this be advertising student projects & opportunities, promoting both SU and internal school events or running the SU social channels.

The other VP roles are Academic Affairs, Events, Finance, and Diversity which would remain although there is also discussion about dropping the VP title and replacing it with a more simple "Union Officer" title or similar.

Formal changes to the SU Constitution need to be signed off by the Union Parliament, the School's Senior Management Team and then the Board of Governors. However, as the election process for the 2022/23 academic year will start before the next Board

of Governors meeting, the SU would like the Board to authorise delegated authority to approve the amendments to these roles once they have gone through Union Parliament and Senior Management Team so that new officers are elected under the revised constitution.

Any additional amendments to the constitution would be presented to the Board in May.

Recommendation:

- The Board gives delegated authority to the Chair and Deputy Chair, in consultation with the Principal, to approve amendments to the Students' Union Constitution for adoption for student elections for 2022/23

Harry Plant
SU President
Union@gsmd.ac.uk

Katharine Lewis
Secretary & Dean of Students
katharine.lewis@gsmd.ac.uk

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1, 2, 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1, 2, 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank