



Board of Governors of the Guildhall School of Music and Drama

Please note that a HEFCE Training Session will follow at 2.00pm

Date: MONDAY, 17 SEPTEMBER 2012

Time: 11.00 am

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

Members:

Alderman David Graves (Chairman)	Professor Barry Ife
Deputy John Bennett (Deputy Chairman)	Katharine Lewis
Deputy John Barker	Pamela Lidiard
Sir Andrew Burns	Kathryn McDowell
John Chapman	Sheriff & Deputy Wendy Mead
Christina Coker	Ann Pembroke
Neil Constable	Deputy Richard Regan
Deputy Stella Currie	Jeremy Simons
Daisy Evans	Alderman Fiona Woolf
Daniel Evans	The Rt Hon the Lord Mayor Alderman David Wootton
Paul Hughes	

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Lunch will be served in the Guildhall Club at 1pm

John Barradell
Town Clerk and Chief Executive

Principal's Introduction to the Agenda

This will be the first meeting of the Board in a post-Browne world. The new arrangements for student finance and funding are now in operation and initial indications are that the School and the sector is coping reasonably well with the changes. The Principal's general report (item 6) notes that, in spite of an average 10% reduction in applications, the School is expecting to meet its enrolment target this September. National Student Survey results, published in August, show that headline satisfaction levels are at their highest (95%) since the survey began (item 6).

The Board will also meet for the first time since the approval of its application for taught degree-awarding powers (TDAP) was approved for full inspection during the 2012/13 academic session. An outline programme of visits has been agreed with the panel and the first inspection will be that of the Board itself at this, its September meeting. Further visits to the Board, and meetings with senior members, are scheduled for later in the year.

The major item for consideration is the second draft of a revised strategic plan (item 16). The current plan was agreed in 2010 but was not revised in 2011 as originally envisaged since it was overtaken by the recommendations of the Browne Review. Now that those recommendations have been largely implemented we are in a better position to take stock of the challenges ahead. Early indications are that a competitive market has already emerged, as the government had planned, and competitor institutions are investing heavily in their academic infrastructure, taking advantage of readily-available loan finance backed by government guarantees. The Board will need to take a view about the future direction of the School and the means to achieve the necessary investment. It is intended to consult widely on the revised strategic plan and bring a formal proposal back to the Board at its November meeting.

The agenda also contains progress reports concerning the new Enterprise department (item 18), Milton Court (item 19) and Development (item 20) and the Board is asked to approve the final fees schedule for 2013/14, which it routinely does at this stage of the cycle. The proposed schedule of fees is consistent with the Board's policy of equalising our fees with those of our competitors once Milton Court is open.

Those items which it is proposed can be approved or noted without discussion are marked with a star (*). It is open to any Governor to request that an item be un-starred and subject to discussion. Governors may inform the Town Clerk of this request prior to the meeting, or the Chairman at the start of the meeting.

Part 1 - Public Agenda

1. **APOLOGIES**

2. **DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA**

3. **MINUTES**

To agree the public minutes and summary of the meeting held on 14 May 2012 (copy attached).

For Decision
(Pages 1 - 10)

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

To receive the public minutes and summary of the meeting held on 15 June 2012 (copy attached).

For Information
(Pages 11 - 12)

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

To receive the public minutes and summary of the meeting held on 3 July 2012 (copy attached).

For Information
(Pages 13 - 16)

6. **PRINCIPAL'S GENERAL REPORT**

Report of the Principal (copy attached).

For Information
(Pages 17 - 28)

7. **GOVERNANCE REVIEW**

Report of the Town Clerk, on behalf of the Post Implementation Governance Review Working Party (copy attached).

For Decision
(Pages 29 - 40)

8. **CULTURAL STRATEGY**

Report of the Director of Culture, Heritage & Libraries (copy attached).

For Decision
(Pages 41 - 68)

9. **DECISIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY POWERS**
Report of the Town Clerk (copy attached).

For Information
(Pages 69 - 70)

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

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

12. **EXCLUSION OF THE PUBLIC**

MOTION: That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item Nos.	Exempt Paragraphs
13 - 22	3

Part 2 - Non Public Agenda

13. **NON PUBLIC MINUTES**

To agree the non-public minutes and summary of the meeting held on 14 May 2012 (copy attached).

For Decision
(Pages 71 - 76)

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

To receive the non-public minutes and summary of the meeting held on 15 June 2012 (copy attached).

For Information
(Pages 77 - 80)

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

To receive the non-public minutes and summary of the meeting held on 3 July 2012 (copy attached).

For Information
(Pages 81 - 84)

16. **STRATEGIC PLAN REVIEW**

Report of the Principal (copy attached).

For Discussion/Consideration
(Pages 85 - 98)

17. **FULL FEE SCHEDULE 2013/14**

Report of the Principal (copy attached).

For Decision
(Pages 99 - 116)

18. **GUILDHALL SCHOOL ENTERPRISE BUSINESS PLAN AND UPDATE ON ACTIVITY TO DATE**
Report of the Assistant Principal (copy attached).

For Decision
(Pages 117 - 144)
19. ***THE GUILDHALL SCHOOL WITH MILTON COURT**
Report of the Chief Operating and Financial Officer (copy attached).

For Information
(Pages 145 - 156)
20. ***DEVELOPMENT OFFICE ANNUAL REPORT 2011/12**
Report of the Head of Development (copy attached).

For Information
(Pages 157 - 174)
21. ***2013 ACCESS AGREEMENT AND INTERIM WIDENING PARTICIPATION STRATEGIC ASSESSMENT**
Report of the Principal (copy attached).

For Information
(Pages 175 - 182)
22. **FINANCE REVIEW**
Report of the Chief Operating and Financial Officer (copy attached).

For Information
(Pages 183 - 188)
23. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
24. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

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BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

MONDAY 14 MAY 2012

MINUTES OF THE MEETING OF THE BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA HELD AT GUILDHALL, EC2 ON MONDAY, 14 MAY 2012 AT 1:45pm.

Present

Members:

Deputy John Bennett
Sir Andrew Burns
John Chapman
Josh Chapman
Christina Coker
Neil Constable
Deputy Stella Currie
Daniel Evans
Alderman David Graves

Professor Barry Ife
Katharine Lewis
Pamela Lidiard
Kathryn McDowell
Ann Pembroke
Deputy Richard Regan
Jeremy Simons
Alderman Fiona Woolf

In attendance:

Tom Hoffman, Past Chairman
Deputy Catherine McGuinness, Chairman of the Barbican Centre Board
Nicy Roberts, Representative for the Centre for Young Musicians
John Scott, Chairman of the Culture, Heritage & Libraries Committee

Officers:

Rakesh Hira	Town Clerk's Department
Mathew Lawrence	Town Clerk's Department
Peter Lisley	Town Clerk's Department (For Item 22)
Niki Cornwell	Chamberlain's Department
Peter Martin	Chamberlain's Department
Sandeep Dwesar	Guildhall School of Music & Drama
Clive Russell	Guildhall School of Music & Drama
Sean Gregory	Guildhall School of Music & Drama
Deborah MacCallum	Guildhall School of Music & Drama
Sarah Wall	Barbican Centre
Jane Rigler	Guildhall School Trust

Chamberlain's

Alderman Fiona Woolf took the chair

Those items marked with a star were approved/noted without discussion.

1. APOLOGIES

Apologies for absence were received from Deputy John Barker, Paul Hughes and Sheriff & Deputy Wendy Mead.

2. DECLARATIONS BY MEMBERS OF PERSONAL OR PREJUDICIAL INTERESTS IN RESPECT OF ITEMS TO BE CONSIDERED AT THIS MEETING

Alderman David Graves declared his personal interest as his daughter is at the Junior Guildhall (this was a standing declaration).

Deputy Catherine McGuinness declared her personal interest as a Trustee of the Guildhall School Development Fund, Chair of Governors of the City Academy - Hackney, a past association with both Junior Guildhall and the London Schools Symphony Orchestra as a parent of a participant, and a potential interest in being a parent of a prospective student (this was a standing declaration).

Katharine Lewis declared her personal interest as her relative was a prospective student (this was a standing declaration).

3. ORDERS OF THE COURT OF COMMON COUNCIL, 19 APRIL 2012

The Orders of the Court of Common Council appointing the Committee and approving its terms of reference were received.

4. BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA- SCHOOL AND NEW COURT APPOINTMENTS

RESOLVED – That the following Guildhall School Governors be noted:

- (i) Principal of the Guildhall School for the time being
Professor Barry Ife CBE FKC Hon FRAM BA (Hons) PhD ALCM
- (ii) Academic Member of the School Staff elected by the School's
Academic Staff – Pamela Lidiard
- (iii) Non-Academic Member of School Staff Elected by School
Administrative Staff – Katharine Lewis
- (iv) Guildhall School Student Representative
Josh Chapman, President of the Students' Union 2011/2012
Mr Chapman's Term as President of The Students' Union will expire on
25 May 2012
- (v) 6 Co-opted Governors
- (vi) 11 Common Council Members; Ann Pembroke and Deputy John
Barker were recently elected by the Court of Common Council.

5. ELECTION OF CHAIRMAN

Governors proceeded to elect a Chairman pursuant to Standing Order No. 29. The Town Clerk read out a list of Governors eligible for the Chair, and Alderman David Graves, being the only Governor who signified a willingness to serve was duly declared Chairman for the ensuing year and took the Chair.

Alderman David Graves welcomed Ann Pembroke and Deputy John Barker on joining the Board and thanked Deputy Michael Welbank and Tom Hoffman for their contribution and hard work whilst serving as Governors.

BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA

RESOLVED UNANIMOUSLY:

THAT at the conclusion of his three year term of office as Chairman of the Board of Governors of the Guildhall School of Music & Drama, his colleagues wish to convey to

TOM HOFFMAN

their sincere thanks and appreciation for the extraordinary dedication and interest he has shown in all aspects of the work of the Board and the Guildhall School of Music and Drama.

SINCE his election in May 2009, he has shown an exceptional capacity to deal with matters which impact on the School and the Board. He has shown great dedication to ensuring that the School maintains its status as a World Class Conservatoire.

HIS tenure has seen a period of transformation for the School, which commenced with the Browne Review and the shift of funding from grants to institutions, to loans for students. He showed great care and leadership in steering the Board through the various audit and corporate governance reviews that were required, with the School receiving the highest level of endorsement following the full institutional audit by the Quality Assurance Agency (QAA).

HE has been active in the work of the School and has contributed to the hard work of ensuring that the recently embarked upon major building project, Milton Court, is completed and opened in 2013. Milton Court will provide state-of-the-art performance and teaching spaces for both students and public visitors in a world-class performance venue.

The success of pupils has always been uppermost in his mind, in 2010/11 two of the School's students reached the final of the BBC Cardiff Singer of the World. In 2011 an alumna won the Kathleen Ferrier, in the same year an alumna won the Handel Singing Competition final and another alumna was recently made next Royal Harpist to HRH Prince of Wales.

FINALLY, in taking leave of their Chairman, his colleagues wish to thank him for his dedication, for the extremely able and courteous manner in which he has presided over their deliberations during the past three years and convey their good wishes for many more years of health and happiness and the hope that his considerable knowledge and abilities will continue to benefit the School for many years to come.

6. ELECTION OF DEPUTY CHAIRMAN

Governors proceeded to elect a Deputy Chairman pursuant to Standing Order No. 30. The Town Clerk read out a list of Governors eligible to become Deputy Chairman, and Deputy John Bennett, being the only Governor who signified a willingness to serve was duly declared Deputy Chairman for the ensuing year.

7. APPOINTMENT OF SUB COMMITTEES FOR 2012/13

A report of the Town Clerk setting out the appointment of the Audit & Risk Management, Remuneration, Nominations, Reference Sub, Finance & Resources and Governance & Effectiveness Committees for 2012/2013 was considered.

It was noted that those Members who attended the Board meetings in a non-voting advisory capacity were welcome to attend the Sub Committees if they so wished.

RESOLVED – That the 2012/13 membership of the Sub Committees be noted/approved as follows:

a) the membership of the **Audit & Risk Management Committee** be approved as follows:

- Neil Constable
- Sheriff & Deputy Wendy Mead
- Alderman Fiona Woolf
- **Vacancy**
- **Vacancy**

The appointment of the Chairman of the Audit & Risk Management Committee, who is required to be appointed by the Board, would be considered under delegated authority by the Town Clerk in consultation with the Chairman and Deputy Chairman.

b) the membership of the **Remuneration Committee** be approved as follows:

- Chairman of the Board for the time being – Alderman David Graves
- Deputy Chairman of the Board for the time being – Deputy John Bennett
- The Principal of the Guildhall School for the time being – Professor Barry Ife
- Sir Andrew Burns
- Neil Constable
- Paul Hughes
- Pamela Lidiard
- Jeremy Simons

c) the membership of the **Nominations Committee** be approved as follows:

- Chairman of the Board for the time being – Alderman David Graves
- Deputy Chairman of the Board for the time being – Deputy John Bennett
- The Principal of the Guildhall School for the time being – Professor Barry Ife
- Christina Coker
- Paul Hughes
- Pamela Lidiard - as a senior member of the Academic staff
- Sheriff & Deputy Wendy Mead
- Jeremy Simons
- Alderman Fiona Woolf
- **Vacancy (Co-opted Governor)**

d) the membership of the **Reference Sub Committee** be approved as follows:

- Chairman of the Board – Alderman David Graves
- Deputy Chairman of the Board – Deputy John Bennett
- Sir Andrew Burns
- Deputy Stella Currie
- **Vacancy**
- **Vacancy**

e) the membership of the **Finance & Resources Committee** be approved as follows:

- Chairman of the Board – Alderman David Graves
- Deputy Chairman of the Board – Deputy John Bennett
- Sir Andrew Burns
- John Chapman
- Katharine Lewis
- Jeremy Simons
- **Vacancy**

f) the membership of the **Governance & Effectiveness Committee** be approved as follows:

- Chairman of the Board – Alderman David Graves
- Deputy Chairman of the Board – Deputy John Bennett (*Deputy Chairman of the Governance & Effectiveness Committee*)
- Sir Andrew Burns (*Chairman of the Governance & Effectiveness Committee*)
- Chairman of Audit & Risk Management Committee – To be confirmed
- The Principal of the Guildhall School for the time being – Professor Barry Ife
- Katharine Lewis

8. **MINUTES**

The public minutes and summary of the meeting held on 20 February 2012 were approved.

9. **MINUTES OF THE FINANCE & RESOURCES COMMITTEE**

The public minutes and summary of the Finance & Resources Committee meeting held on 15 February 2012 were received.

10. **MINUTES OF THE NOMINATIONS COMMITTEE**

The public minutes and summary of the Nominations Committee meeting held on 23 April 2012 were received.

11. **MINUTES OF THE TAUGHT DEGREE AWARDING POWERS SUB COMMITTEE**

The public minutes and summary of the Taught Degree Awarding Powers Sub Committee meeting held on 25 April 2012 were received.

*12. **PRINCIPAL'S GENERAL REPORT**

A report of the Principal which provided Governors with an update on the general issues as outlined below was considered:

- Recent prize winners
- Recruitment and admissions 2012/13
- Fees and funding 2013/14
- Recruitment 2013/14

- Taught degree awarding powers (TDAP)
- 2010/11 Annual Report
- Enterprise
- UEA development proposal

The Principal explained that offers and acceptances continued to look strong and that the School was confident that it would reach its target for the 2012/13 intake and that from November 2012 there would be a Hong Kong base at the HK Cultural Centre. It was noted that the TDAP Sub Committee had agreed that the School should apply for TDAP to the Privy Council and that the outcome as to whether the application had been accepted and whether a scrutiny process would be taken forward would be known by June 2012. In relation to the UEA development it was noted that detailed work would be undertaken to look at the under-18 service before looking at the possibility of operating in Norwich; a report would be submitted to the September Board meeting.

RECEIVED

13. BOARD REGULARISATION UPDATE

A report of the Town Clerk clarifying the recent changes to the Board's membership following its realignment with the Guildhall School's Instrument and Articles of Government was considered.

A discussion took place and it was noted that changes to the Board's membership, by way of an application to the Privy Council, would potentially be made in the future and that the issues would first be considered at the Governance & Effectiveness Sub Committee with a report then being submitted to the Board. The main issues which would be considered would be the status of co-opted Governors, the quorum, and the possibility of allowing the Chairmen of the Barbican Centre Board and the Culture, Heritage & Libraries Committee to become full Board Governors.

RECEIVED

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

Guildhall School Student Representative

It was noted that this would be Josh Chapman's last meeting, as a new President of the Students' Union for 2012/13 would be elected with the result being known on 25 May 2012. The Board thanked Mr Chapman for his contributions to the work of the Board.

15. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

Decisions made under Delegated Authority

The Town Clerk reported that at the 14 May 2007 Board meeting it was agreed that reports concerning the School's capital programme would be dealt with under delegated authority and that one report relating to the Music Hall Phase 2 Options Appraisal and another on the Renewal of the Lighting and Small Power Phase 1 Gateway 3 and 4 Options Appraisal were dealt with under delegated authority by the Town Clerk in consultation with the Chairman and Deputy Chairman.

16. EXCLUSION OF THE PUBLIC

RESOLVED: That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item Nos.

17 - 27

Exempt Paragraphs

1 & 3

SUMMARY OF MATTERS CONSIDERED WITH THE PUBLIC EXCLUDED

17. MINUTES

The non-public minutes of the meeting held on 20 February 2012 were approved.

18. MINUTES OF THE FINANCE & RESOURCES COMMITTEE

The non-public minutes of the Finance & Resources Committee meeting held on 15 February 2012 were received.

19. MINUTES OF THE NOMINATIONS COMMITTEE

The non-public minutes of the Nominations Committee meeting held on 23 April 2012 were received.

20. MINUTES OF THE TAUGHT DEGREE AWARDING POWERS SUB COMMITTEE

The non-public minutes of the Taught Degree Awarding Powers Sub Committee meeting held on 25 April 2012 were received.

21. CREATIVE LEARNING DIVISION: NEW STRUCTURE PROPOSAL

The Board considered and agreed a report of the Director of Creative Learning.

- 22. FUNDRAISING STRATEGY FOR MILTON COURT: NAMING RIGHTS**
The Board considered and agreed a joint report of the Principal and Town Clerk.

- 23. CULTURAL QUARTER: UPDATE ON PROGRESS**
The Board received a report of the Chief Operating and Financial Officer.

The meeting was inquorate this point forward.

- 24. KEY PERFORMANCE INDICATORS**
The Board received a report of the Principal.

- 25. FINANCE REVIEW**
The Board received a report of the Chief Operating and Finance Officer.

- 26. FINANCIAL FORECASTS**
The Board received a report of the Chief Operating and Financial Officer.

- *27. RECOMMENDATION FOR FELLOWSHIPS AND HONORARY FELLOWSHIPS: 2012/13 SESSION**
The Board agreed a report of the Principal.

- 28. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.

- 29. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED.**
There were no urgent items.

The meeting closed at 3:39pm

CHAIRMAN

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Agenda Item 4

**FINANCE AND RESOURCES COMMITTEE OF THE BOARD OF GOVERNORS
OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA
Thursday, 14 June 2012**

Minutes of the meeting of the Finance and Resources Committee of the Board of Governors of the Guildhall School of Music & Drama held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Thursday, 14 June 2012 at 1.45 pm

Present

Members:

Alderman David Graves (Chairman)
Deputy John Bennett (Deputy Chairman)
John Chapman
Katharine Lewis

Officers:

Professor Barry Ife	- Principal, Guildhall School of Music and Drama
Sandeep Dwesar	- Barbican Centre
Peter Martin	- Barbican Centre

2. DECLARATIONS BY MEMBERS OF ANY PERSONAL OR PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA

Alderman David Graves declared his personal interest as his daughter is at the Junior Guildhall (this was a standing declaration).

Katharine Lewis declared her personal interest as her niece had recently accepted a place on the Technical Theatre programme at the Guildhall School of Music and Drama.

3. PUBLIC MINUTES

The public minutes and summary of the meeting held on 15 February 2012 were approved.

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

There were no questions.

5. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

6. **EXCLUSION OF THE PUBLIC**

RESOLVED - That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item Nos.

7-10

Exempt Paragraphs

3

7. **NON PUBLIC MINUTES**

The non-public minutes and summary of the meeting held on 15 February 2012 were approved.

8. **BUDGET MANUAL**

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

RECEIVED.

9. **FINANCE REVIEW**

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

RECEIVED.

10. **FINANCIAL FORECASTS**

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

RECEIVED.

11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE FINANCE & RESOURCES COMMITTEE**

There were no questions.

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

There were no urgent items.

The meeting ended at 3.15 pm

Chairman

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

Tuesday, 3 July 2012

Minutes of the meeting of the Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music & Drama held at Guildhall, EC2 on Tuesday, 3 July 2012 at 2.45pm

Present

Members:

Jeremy Simons (Chairman)
Sheriff & Deputy Wendy Mead

In Attendance

Deputy John Bennett
Alderman David Graves

Officers:

Rakesh Hira	- Town Clerk's Department
Professor Barry Ife	- Principal, Guildhall School of Music & Drama
Sandeep Dwesar	- Guildhall School of Music & Drama
David Williamson	- Consultant, Hanover Cube
Jeremy Mullins	- Chamberlain's Department
Peter Martin	- Chamberlain's Department
Paul Nagle	- Chamberlain's Department

1. APOLOGIES

Apologies were received from Neil Constable and Alderman Fiona Woolf.

2. DECLARATIONS BY MEMBERS OF ANY PERSONAL OR PREJUDICIAL INTERESTS IN RESPECT OF ANY ITEMS ON THIS AGENDA

Alderman David Graves declared his personal interest as his daughter is at the Junior Guildhall (this was a standing declaration).

3. ELECTION OF DEPUTY CHAIRMAN

Governors proceeded to elect a Deputy Chairman pursuant to Standing Order No. 30. Sheriff & Deputy Wendy Mead, being the only Governor who signified a willingness to serve, was duly declared Deputy Chairman for the ensuing year.

4. **PUBLIC MINUTES**

The public minutes and summary of the meeting held on 18 January 2012 were approved.

Matters Arising

Training for Audit & Risk Management Committee Governors

It was noted that a training session would take place on 17 September 2012 by a representative from HEFCE.

5. **INTERNAL AUDIT UPDATE**

A report of the Chamberlain which provided an update on the progress of the Internal Audit reviews undertaken within the Guildhall School since the last report made in January 2012 was considered. The report explained that an audit review was undertaken on ICT Strategy, Security and Operations which had been completed and the outcome of the review (part of planned work 2011/12) was generally favourable and resulted in five amber priority and twelve green priority recommendations, which were all agreed with management.

The Head of Audit & Risk Management explained that a small piece of work was being undertaken on the review of student enrolments which was currently at its draft stage.

A discussion took place on the number of planned days (20 in total) on the Professors' Contracts project and that 31 December 2012 may be too early as a planned completion date. It was noted that when this project started internal audit would review the amount of days required to complete this piece of work and that some days could be used on the Value for Money Initiatives project.

The Chief Operating & Financial Officer and Governors were grateful to the Head of Internal Audit & Risk Management, and his team, for the thoroughness and expertise on the work that they undertook.

RECEIVED

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

There were no questions.

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

There were no urgent items.

8. **EXCLUSION OF THE PUBLIC**

RESOLVED: That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item Nos.	Exempt Paragraphs
9 - 12	3

9. **NON PUBLIC MINUTES**

The non-public minutes and summary of the meeting held on 18 January 2012 were approved.

10. **MILTON COURT RISK REGISTER**

A report of the Director of Strategic Projects was received.

11. **GUILDHALL SCHOOL RISK REGISTER**

A report of the Chief Operating and Financial Officer was received.

12. **FINANCE REVIEW**

A report of the Chief Operating and Financial Officer was received.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 3.31pm

Chairman

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Agenda Item 6

Committee(s):	Date(s):	Item no.
Board of Governors of the Guildhall School of Music & Drama	17 th September 2012	
Subject: Principal's General Report		
Report of: Principal	Public	
	For information	
<u>Summary</u>		
<p>This report updates the Board on a number of general issues, including:</p> <ul style="list-style-type: none">• Recent prize winners• National Student Survey (NSS)• Applications and Enrolment 2012/13• Application for Taught Degree-Awarding Powers (TDAP)• UKBA activity• University of East Anglia and Hestercombe House <p>Recommendation:</p> <ul style="list-style-type: none">• that the Board receives the report and notes its contents		

Main report

1. Recent Prize Winners

MinJung Baek (AIS Piano, student of Ronan O'Hora, Martin Roscoe and Caroline Palmer)

- 1st Prize in the Concorso Nuovi Orizzonti in Arezzo, Italy

Hadleigh Adams (First year opera course, student of Janice Chapman)

- First prize for singers in the Patricia Routledge National English Song Competition

Catherine Norton (MPerf Accompanist course, student of Pamela Lidiard and Eugene Asti)

- First prize for accompanists in the Patricia Routledge National English Song Competition

Lucy Hall (Courses: Opera Course Year 1; MMus (2 years); BMus (4 years), student of Sue McCulloch)

- Awarded the Oxford Lieder Young Artists Platform

Gavin Roberts (PACC Fellow, student of Pamela Lidiard)

- Awarded the Oxford Lieder Young Artists Platform

Jean-Selim Abdelmoula (MPerf Piano, student of Ronan O’Hora and Julian Anderson)

- 2nd Prize in the Sheepdrove Intercollegiate Piano Competition
- 1st Prize at the Edvard Grieg International Composer Competition

Mishka Rushdie Momen (MMus Piano, student of Joan Havill)

- 3rd prize in the Sheepdrove Intercollegiate Piano Competition

Kristiina Rokashevich (BMus 3, student of Joan Havill)

- 1st Prize at the Croydon Music Festival Piano Concerto Competition

Katie Grosset (PVT, student of Sue McCulloch)

- Named as one of the three selected Scottish Opera Emerging Young Artists

Ana Monteiro (MPerf Accompanist, student of Pamela Lidiard)

- Prize for the best Piano Accompanist at the Rotary Foundation 6th Lyric Singing Contest. Prize awarded by the Rotary Club Porto Foz, Portugal

Ashley Fripp (AIS/MMus Piano, student of Ronan O’Hora)

- 1st Prize at the Brant International Piano Competition, Birmingham

Iria Perestrelo (Historical Performance Masters Course, student of Susan Waters)

- Awarded the Audience Prize at the Rotary Foundation 6th Lyric Singing Contest, Portugal

Mishka Rushdie Momen (AIS Piano, student of Joan Havill)

- 1st Prize in the 2012 Norah Sande Award

Ben Schoeman (MMA/DMA Piano, student of Ronan O’Hora)

- 1st Prize in the 2012 Ibla Grand Prize Competition in Sicily.

Jonathan Bloxham (MMus, student of Louise Hopkins)

- His ensemble (The Busch Ensemble) won the 2nd Prize and the Recording Prize at the Salieri-Zinetti Chamber Music Competition

Emily Onsloe (BMus 2 (soprano), student of Susan McCulloch)

- Prize: Freda Parry Scholarship fund worth £1200

Drama

Laurence Olivier Award Winners

Stefan Adegbola

Jessica Madsen

Josephine Hart Prize for Recitation of a poem by an actor

1st Prize – Edwin Thomas

Runner up - Nathalie Buscombe

Michael Bryant Award

Edwin Thomas

Alan Bates Bursary Award

Runner up - Jenny Fennessy

Technical Theatre

29 Guildhall students took part in the opening and closing ceremonies of the London 2012 Olympic and Paralympic Games.

Junior Guildhall

Alex Woolf (Junior Guildhall, student of Jeffery Wilson)

- Junior Winner in the BBC Proms Inspire Young Composers' Competition and commissioned to write a piece for next year's Proms season

Victoria Whitmore (Junior Guildhall Harp, student of Imogen Barford)

- Winner of the Pro Corda Young Musician of the Year

Alumni Successes

Toby Spence (Opera Course, graduated 1995)

- Singer Award in the 2012 Royal Philharmonic Society Music Awards

Matthew Featherstone (BMus 2009, MMus 2010, student of Philippa Davies, Ian Clarke, Sarah Newbold)

- Appointed principal flute of BBC National Orchestra of Wales

Sophie Junker (Opera Course, graduated 2011)

- Won 1st prize in the 3rd International Singing competition for Baroque Opera Pietro Antonio Cesti

2. National Student Survey (NSS)

Outcomes of the 2012 NSS were published on 3 August. A summary of the School's results is given in Appendix A (embargoed until 27 September). The headline results are very good, with overall satisfaction at 95%, the highest result over the five years of the survey's life, reflecting a steady improvement in music. Some slightly weaker scores in drama this year reflect changes in programme structure and delivery in technical theatre.

Scores for Assessment and Feedback and Organisation and Management have improved but continue to be lower than they should be given the overall high level of satisfaction. Detailed scores and student comments are being analysed and will be discussed in detail by the Senior Management Team, Teaching and Learning Board and at departmental level.

The national average for overall satisfaction was 85%; institutional scores will be published on 17 September and, if available, sector comparators will be reported orally to the Board later that day.

The NSS surveys final-year undergraduate students only. The School also conducts its own annual survey of all students and the scores and comments are being analysed for discussion. Overall the correlation between the whole-School survey and the NSS is strong, and there was 100% satisfaction across all three years in Acting.

Free text comments about shortcomings, particularly in organisation, catering and practice facilities, were usefully hard hitting, but compliments were also strongly expressed:

The whole course is outstanding. The teachers are outstanding. It is world-class acting training; arguably the best in the world. (Acting)

The independence and confidence I have gained is invaluable. I have had the opportunity to meet working professionals. The experience of working in big roles in large shows has been invaluable. The name of the school on my CV will aid me in my future. Learnt a vast amount of great skills. The shows are of a very professional standard. (Technical Theatre)

Supportive staff, amazing teachers. We are well accommodated for in that the department will support you in whatever you do. There is a wonderful sense of community throughout the different departments of the school. Great working environment to be in! (Music)

3. Applications and Enrolment 2012/13

Applications for 2012/13 admission declined by approximately 10%, in line with the national average. However, in most disciplines there were sufficient applicants of appropriate standard to make the requisite number of offers. Some 25-30 students have withdrawn since accepting offers, largely for financial reasons. At the time of writing, the overall intake target for new students in 2012/13 (176 fte undergraduate and 150fte postgraduate) will be achieved if all students currently holding offers enrol. However, some departments are marginally under target, especially at postgraduate level. The revised strategic plan (later on the agenda) highlights the need for investment in recruitment, marketing and fundraising to ensure that future intake targets are met.

4. Application for Taught Degree-Awarding Powers (TDAP)

Following earlier submission of an application for taught degree-awarding powers to the Privy Council/QAA the School has been informed that the application has been approved for full scrutiny. An initial meeting has taken place with the lead assessor and a schedule of meetings and visits has been received. The present meeting of the Board is the first to be observed as part of the scrutiny process and a further meeting with the Chairman and Deputy Chairman of the Board, chairs of Board committees and the Remembrancer will take place on 13 May 2013. The scrutiny programme is expected to last for the full academic year and the draft schedule is attached as Appendix B.

5. UKBA activity

The recent high-profile case of withdrawal of Highly Trusted Sponsor (HTS) status from London Metropolitan University has underlined the importance of a high degree of compliance with UKBA requirements for Tier 4 visa students. Following advice from several vice-chancellors at the UUK Board and members' meetings, the Principal asked for School officers to brief him about the School's level of compliance with UKBA directives. A detailed briefing was held on Friday 1 June between the Principal, Director of Student and Corporate Affairs, Head of Registry Services and the responsible officer within the registry.

It was clear in the course of the meeting that a) UKBA requirements were well understood and closely monitored for frequent changes and b) that there was a high level of compliance in which the School could have full confidence. The UKBA had visited the School and audited its processes in September 2010. It was now the UKBA's practice to give little or no notice of visits, during which institutions are required to produce student records within a few minutes of their being requested. It

was felt that the School would not have any difficulty in meeting UKBA requirements in the event of a further visit.

The School has installed an electronic monitoring system which requires all students, whether or not they have a Tier 4 visa, to touch in and out to register their attendance. Some institutions have reported that the UKBA require more detailed evidence of attendance and have installed fingerprint-based attendance monitoring. Given the high degree of personal tuition at the Guildhall School, it has not been felt necessary to go to these lengths at present.

6. University of East Anglia and Hestercombe House

Late last year, the School approached the University of East Anglia with a view to using their redundant music school as a regional centre for specialist music education. Central to the proposition was that such a centre would need a strong platform of under-18 activity to make it viable. Throughout the spring and early summer a programme of site visits took place and discussions were held both with the university authorities and the county music service.

A viable programme of Saturday, Sunday and mid-week activity was drawn up but, ultimately, it was concluded that the accommodation at UEA, though originally purpose-built for music, was not suitable for the programme of activities planned: the largest concert room was not big enough to accommodate large ensembles, and the smaller rooms were not sufficiently sound-proof to allow one-to-one teaching and small-group training without extensive remodelling that would further reduce the amount of accommodation and incur considerable cost. The university authorities were, understandably, seeking full cost recovery of the building through rent and service charges. In total, the UEA music school did not offer enough accommodation to allow a critical mass of activity to take place there. After considerable thought it was concluded, therefore, that the proposal was not affordable and therefore not viable.

The process was, however, instructive in several ways:

- It demonstrated that there is a real need for conservatoire input into the newly-formed music education hubs as part of the National Music Plan, and the Guildhall approach was strongly welcomed by the Norfolk Music Service
- We in turn were very impressed by the dedication and determination of the music service staff and have agreed that our offer to work with them will remain open while they seek an alternative location from which to deliver the proposed programme of activities

- It became clear during the course of the discussions that what we could deliver in Norfolk was in fact a version of the CYM programme and that it made sense to think in terms of rolling-out the CYM model to other parts of the country

While these discussions were under way, an alternative opportunity arose at Hestercombe, near Taunton. Through the good offices of Sir Andrew Burns, a similar series of discussions has taken place with the chief executive of the Hestercombe Trust, the head of the Somerset music education hub and the Arts Council England relationship manager for the South West. As a result, the School will be invited to become a full partner of the Somerset hub and we will be discussing ways in which a CYM-type offer could be delivered at Hestercombe House.

The Director of Music has also had discussions with the authorities at Dartington about ways in which the School could make greater use of the facilities there for off-site intensive study, rehearsal and performance. Taken together with other links in the South West, there could be the basis of a significant regional presence for the School at a number of levels.

In conclusion, there is no doubt that, given the right circumstances, a regional presence for the School outside London could be viable and would provide a strong basis for the recruitment of students for at junior and senior conservatoire levels. There is a perceived need, and the post-Henley hubs are providing a context in which new and productive relationships can be established. In this regard, the CYM model could be a major asset for the School's future sustainability.

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Agenda Item 7

Committee(s): Board of Governors of the Guildhall School of Music & Drama	Date(s): 14 September 2012
Subject: Review of the Governance Arrangements implemented in 2011	Public
Report of: Town Clerk (on behalf of the Post Implementation Governance Review Working Party)	For Decision
<u>Summary</u>	
<p>The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.</p> <p>The purpose of this report, prepared on behalf of the Working Party, is to seek comments, if any, from each Committee on the governance arrangements introduced last year and the impact that they may have had on the operation of your Committee.</p> <p>Recommendation: It is recommended that this Committee considers whether it wishes to make any representations to the Working Party on the revised governance arrangements in so far as it affects this Committee.</p>	

Main Report

Background

1. The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.
2. For the purposes of clarification, this review is not, therefore, in relation to any new governance initiatives but is restricted to considering the operation and effectiveness of the revised arrangements implemented last year. A summary of the revised governance arrangements is contained Appendix A.

Views on the Governance Arrangements

3. The Working Party has agreed that the most effective and inclusive way of identifying whether there are any issues arising out of the operation of the revised arrangements is to seek the views of the various City Corporation

Committees and all Members of the Court individually. This will enable comments to be expressed in the context of the operation of the various Committees (including observations from non-City Corporation Members) and will also allow all Members to have their say individually and raise any points; all of which will help to inform the work of the Working Party.

4. The purpose of this report is to seek a view on whether any representations should be made to the Working Party on the revised governance arrangements in so far as they affect this Committee. All of the views expressed will be collated and submitted to a further meeting of the Working Party in September.

Background Papers:

Summary of the revised governance arrangements agreed by the Court of Common Council in March 2011.

Appendix A: Summary of the revised governance arrangements

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Summary of the Governance Changes Implemented in April 2011

Set out below are the changes agreed by the Court on 3 March 2011 which have been in operation since 1st April 2011.

A. The Court of Common Council

A1. Not less nine Court meetings are now held each year (reduced from eleven) and a short spring recess now takes place on an annual basis.

A2. At least two informal or private Member meetings (at which no decisions could be taken) are arranged each year. This is on the basis that they do not proceed if there is insufficient business;

A3. Any Member, provided that he or she has the support of twenty other Members, can requisition a report and/or a decision of any of the City Corporation's Committees for consideration and final decision by the Court of Common Council, provided that such action does not preclude a decision being taken and/or implemented that was necessary for legal reasons or for the efficient conduct of the City Corporation's business;

A4. Standing Order No.11 governing the conduct of debate in the Court of Common Council has been amended as follows:

- in addition to the current arrangements governing debate, a further provision be made enabling all Members to speak on a second occasion for no longer than two minutes; and
- should the mover of an amendment to a motion choose to speak for a second time (on the amendment), he or she shall be the penultimate speaker on the amendment (the mover of the original motion being the final speaker on the amendment).

A5. Standing Orders governing the number of supplementary questions that may be asked has been amended so as to increase from two to three the number of other Members (ie not the Member asking the question) allowed to ask two supplementary questions provided that the supplementary questions arise naturally out of the original question and the answer to it;

A6. Standing Orders have been amended so as to increase the time limit for putting and answering questions, including supplementary questions, from 30 minutes to 40 minutes;

A7. To avoid the period allocated for asking and responding to questions being taken up with issues concerned with awards, prizes and memorials, a regular item is now placed on the summons for meetings of the Court to enable such matters to be reported upon in writing.

B. Ward Committees

B1. The Planning & Transportation, Port Health & Environmental Services, Markets, Finance and Community & Children's Services Committees remain as Ward Committees.

B2. All Wards are now able to choose whether or not to nominate a Member (or Members) to serve on Ward Committees rather than being obliged to nominate a Member (or Members) or 'pair' with another Ward;

B3. Where there are vacant or unfilled places on a Ward Committee by virtue of a Ward not making a nomination(s), the vacant or unfilled place can be advertised to all Members and filled by the Court;

B4. Any Ward having six or more Members can nominate up to two Members to a Ward Committee irrespective of whether a Ward has sides;

B5. In addition to the Chairman of the Policy & Resources Committee, the Deputy Chairman of the Policy & Resources Committee is now an ex-officio Member of the Finance Committee. This complements the current arrangement whereby the Chairman and Deputy Chairman of the Finance Committee are ex-officio Members of the Policy & Resources Committee;

B6. The remit of the Finance Committee has been widened to include performance monitoring and its terms of reference adjusted to reflect this. The performance monitoring was to be undertaken by the Estimates Working Party (EWP) or such body determined by the Finance Committee. (NB: Finance Committee subsequently agreed to dispense with EWP and created an Efficiency and Performance Sub-Committee to deal with this area of activity).

B6a. In addition to the above, the constitution of the Finance Committee was amended by the Court on 8 September 2011 to include the Chairman and Deputy Chairman of the Investment Committee, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees (see F2 and J4 below).

B7. All Wards that have 200 or more residents (based on the ward list) are able to nominate a maximum of two Members to the Community & Children's Services Committee; under this arrangement, the current provision for four Members to be elected by the Court, at least two of whom shall represent the main four residential wards, was discontinued; and

B8. The Community & Children's Services Committee was asked to consider giving oversight of its housing management activities (excluding the Barbican Estate) to a sub-committee (with power to act) to enable greater focus in that area. (NB: The Community & Children's Services Committee subsequently created the Housing Management Sub-Committee to oversee the City Corporation's housing activities).

C. Culture, Heritage and Libraries Committee

C1. A new Culture, Heritage and Libraries Committee was established with responsibility for matters relating to culture, heritage, tourism and visitors

including overseeing the development of policies and strategies in those areas. It also took on:

- the responsibilities of the Libraries, Archives & Guildhall Art Gallery Committee which ceased to exist;
- the various tourism, heritage and Benefices activities and responsibilities currently undertaken by the City Lands & Bridge House Estates Committee which also ceased to exist;
- oversight of the City Corporation's Visitor Strategy, the City of London Festival and the management of the City Information Centre from the Policy and Resources Committee; and
- the management of Keats House from the Keats House Management Committee. A Consultative Committee should continue to operate although the detailed arrangements would be a matter for the Culture, Heritage and Libraries Committee to determine.

D. City Lands and Bridge House Estates Committee

D1. The City Lands and Bridge House Estates (CLBHE) Committee ceased to exist and its work merged with the work of other Committees, such as the new Culture, Heritage and Libraries Committee and the new Investment Committee. Other elements of CLBHE Committee's work was transferred to the Policy & Resources Committee and is managed by dedicated Sub-Committees. For example, the management of operational property is now undertaken by the Corporate Asset Sub-Committee and hospitality and Members' privileges activities are undertaken by the Hospitality Working Party and the Members' Privileges Sub-Committee both of which are chaired by the Chief Commoner.

D2. Where previously the CLBHE Committee would have hosted an event of City Corporation hospitality, the Chief Commoner now oversees the detail for that event in line with parameters set by the Hospitality Working Party. The number of Members to comprise the host element is also determined by the Hospitality Working Party on the basis of a rota maintained by the Town Clerk, together with other Members with a special connection with or interest in the guest organisation.

E. The office of Chief Commoner

E1. Candidates for the office of Chief Commoner are nominated by not less than 10 other Members and he or she is elected by the whole Court of Common Council from amongst the Common Councilmen (the expectation is that Aldermen will not vote in the election for Chief Commoner);

E2. For 2011, the election of Chief Commoner was held in April and thereafter, the election is held in September of each year, prior to the successful candidate taking office in April, to enable a period of 'lead-in';

E3. The 'job description' for the office of Chief Commoner was approved;

E4. The Chief Commoner remains an ex-officio Member of the Policy and Resources Committee and is also Chairman of any sub-committees

responsible for City of London Corporation hospitality and Members' privileges;

E5. Provision has been made in Standing Orders to enable the Chief Commoner to report on and speak to activities and responsibilities of the sub-committees referred to in E4 above in the Court of Common Council; and

E6. The Chief Commoner is not able to be Chairman of any City of London Corporation committee with the exception of the sub-committees referred to above. However, as with other chairmanships, the Chief Commoner is able to continue an existing chairmanship until the next meeting of the relevant committee when a new chairman shall be elected.

F. Investment Committee

F1. This new non-ward committee was established. The Investment Committee has responsibility for managing and overseeing the City Corporation's property and non-property investments in accordance with approved strategies and policies;

F2. The Investment Committee comprises 14 Members elected by the Court of Common Council, 8 Members appointed by the Policy and Resources Committee from amongst all Members of the Court, together with the Chairmen and Deputy Chairmen of the Policy and Resources and the Finance Committees in an ex-officio capacity but with voting rights;

F3. The Investment Committee appoints and maintains two Boards, one for each investment area (property and non-property) for the purposes of detailed scrutiny and decision taking, with the Chairman of the Investment Committee is also able to be Chairman of one of the Boards;

F4. The Boards are empowered to co-opt people with relevant expertise or experience, including non-Members of the Court, to assist in their deliberations; and

F5. Provision has been made in Standing Orders to enable the Chairmen of both Boards to report on and speak to their respective activities and responsibilities in the Court of Common Council and to ensure that any decisions, especially those relating to property, are taken without undue delay.

G. Audit and Risk Management Committee

G1. A new non-ward committee, Audit and Risk Management was with responsibility for the City Corporation's activities and responsibilities in these areas (with the Finance Committee relinquishing its current responsibilities for audit and risk); and

G2. The Audit and Risk Management Committee shall comprise 9 Members elected by the Court of Common Council (the Chairman of the Policy and Resources, Finance and Investment Committees not being eligible for election to the Committee), 3 external Members (ie non-Members of the Court of Common Council), the Chairman and Deputy Chairman of the Finance Committee (ex-officio with no voting rights) and a representative of the Policy and Resources Committee also in an ex-officio capacity with no voting rights.

G3. The Deputy Chairman of Audit and Risk is not able to be Chairman of another committee.

I. Open Spaces Committees

I1. The management of the City Corporation's open spaces is now maintained by three Non-Ward Committees, as follows:-

(i) Open Spaces, City Gardens and West Ham Park Committee comprising 8 Members elected by the Court of Common Council together with the Chairmen and Deputy Chairmen of the Hampstead Heath, Highgate Wood and Queen's Park and the Epping Forest and Commons Committees (see below) in an ex-officio capacity. The Committee is responsible for setting overall strategy for the operation of the City Corporation's open spaces and for the management of City Gardens. It is also responsible for the management of West Ham Park. This area of work is undertaken separately from the Committee's other business and the Committee's composition includes 4 representatives nominated by the Heirs-at-Law of the late John Gurney, 1 representative nominated by the Parish of West Ham and 2 representatives nominated by the London Borough of Newham;

(ii) Hampstead Heath, Highgate Wood and Queen's Park Committee comprising at least 12 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity. The Committee is responsible for the management of Highgate Wood and Queen's Park. It is also responsible for the management of Hampstead Heath with this area of work being undertaken separately from the Committee's other business. The composition of the Committee includes at least 6 external representatives which must include 1 representative of the London Borough of Barnet, 1 representative of the London Borough of Camden, 1 representative of the owners of Kenwood lands and 3 persons representing local, ecological, environmental or sporting interests; and

(iii) Epping Forest and Commons Committee comprising 12 Members of the Court of Common Council including 10 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity, to be responsible for the management of Burnham Beeches and the City Commons. The Committee also manages Epping Forest and this area of work is undertaken separately from the Committee's other business. The composition of the Committee includes 4 Verderers elected or appointed pursuant to the Epping Forest Act 1878. If the Chairman and/or Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee are already Members of the Epping Forest and Commons Committee in their own right, the vacancy(s) are filled by the Court of Common Council.

J. Policy and Resources and Police Committees and the Boards of the Governors of the City Schools

Policy and Resources Committee

J1. Of the five vacancies that becomes available on the Policy Committee each year, one place is now reserved for a Member with less than 10 years' service on the Court, resulting in at least four places on the Committee for Members with less than 10 years' service at the time of their appointment;

J2. In view of the synergies between the work of the Energy Working Party (previously of the City Lands and Bridge House Estates Committee) and the Sustainability Working Party (of the Policy and Resources Committee), the work has been merged and transferred to the Policy Committee and is operated through a dedicated Sub-Committee (the Energy and Sustainability Sub-Committee) whose membership can be drawn from the whole Court;

J3. The Policy and Resources Committee is responsible for providing additional scrutiny, oversight and challenge for the management of major projects and programmes of work, including, amongst other things, considering all proposals for capital and supplementary revenue projects (including those which may be funded from external sources), and determining, at detailed options appraisal stage, whether projects should be included in the capital and supplementary revenue programme as well as the phasing of any expenditure. This work is undertaken by a dedicated sub-committee, the Projects Sub-Committee, which comprises 3 Members appointed by the Policy and Resources Committee, 2 Members appointed by the Finance Committee. The Projects Sub-Committee is also able to co-opt 2 further Members from the Court of Common Council with relevant experience.

J4. The Policy & Resources Committee was asked to review its various ex-officio appointments. A review was subsequently undertaken and the outcome reported to the Court on 8 September 2011. Whilst it was felt that the current ex-officio places were still relevant, the Court acknowledged that culture was an area which over the years had become more prominent and which also had substantial resource implications. It was therefore agreed that the Chairman of the new Culture, Heritage and Libraries Committee should become an ex-officio Member of the Policy Committee. Similarly, the development and management of the City Corporation's investment portfolio (property and non-property) was considered to be of great significance and the Court also agreed that the Chairman and Deputy Chairman of the Investment Committee should also serve as ex-officio members, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees.

Police Committee

J5. For the purposes of continuity the length of service of the Chairman of the Police Committee was extended to a term not exceeding four years;

J6. The current restriction whereby no Member of the Court of Common Council is eligible to serve on the Police Committee until such time as they have served a minimum of two years on the Court, should be removed (NB:

The constitution of the Police Committee has been reviewed since the governance review).

Boards of Governors of the City of London School, the City of London School for Girls and the City of London Freeman's School

J7. The three City School Boards were recommended to consider establishing a Working Party comprising key Members from each Board such as the Chairmen and Deputy Chairmen, to discuss important issues that may be of common interest, for example pay awards.

J8. The restriction whereby no Member can serve on more than one Board of Governors was removed.

K. Service on City Corporation Committees and Outside Bodies

Reserving places on Non-Ward Committees for 'newer' Members

K1. With the exception the Policy and Resources Committee which has separate arrangements, 10% of places (where 10% results in a fraction it should be rounded down, subject to at least one place being reserved on every non-Ward Committee for a Member falling in to this category) on all elected committees are reserved for Members with less than 5 years' service at the time of their appointment.

Limiting the number of Grand Committees on which a Common Councilman can serve at any one time

K2. The number of grand committees on which a Common Councilman can serve at any one time (excluding appointments or nominations to committees in an ex-officio capacity) is limited to no more than eight.

Limiting the number of Outside Bodies that a Member can serve on

K3. The number of outside bodies that a Member can serve on at any one time (excluding appointments that are by virtue of Office or in an ex-officio capacity) is limited to no more than six. If a vacancy cannot be filled from the Common Council, then such vacancy can be filled by non-Members, including officers on the basis that there are no issues of major concern to the work of the City Corporation likely to arise;

K4. Appointments to outside bodies are made by the Court of Common Council at meetings other than the meeting at which the appointment of Committees is undertaken.

L. Other Committee Issues

Publishing data of attendance by Members at Committee Meetings

L1. Data relating to the attendance of Members at committee, sub-committee and Court meetings was to be more accessible and placed on-line on the City Corporation's website provided that the figures are put in context (ie attendances should be shown together with the actual number of opportunities to attend).

Submission of supporting statements

L2. Members seeking election as Chairmen and Deputy Chairmen of committees are now able voluntarily to submit a statement of no more than 300 words in support of their candidature in advance of the meeting at which the election is to be held.

Frequency of Committee meetings

L3. The frequency of Committee meetings be reviewed and determined by individual Committees, as was presently the case.

Sub-Committees, Working Parties and 'Workshop' style meetings

L4. The constitutional position of sub-committees and working parties and informal 'workshop' style meetings or Member and officer working groups was noted and the Court requested that all Committees review their current arrangements to ensure that they conform to the principles outlined; and

L5. The concept of informal 'workshop' style meetings in appropriate circumstances was accepted in order to improve communication and increase interaction, particularly between Members and officers, at an early stage in major complex, costly or contentious proposals.

Committee Papers and Minutes

L6. Committee reports, minutes and papers are to be concise and to the point and that no late papers should be dispatched without the relevant Committee Chairman's consent having first been obtained;

L7. Agendas, reports and other papers shall continue to be dispatched in hard-copy, but greater use of electronically circulated papers be made; and

L8. A standard of seven working days after the Court of Common Council or Committee meetings should be set within which officers will seek to circulate the draft minutes to all Members (or Members of the relevant Committee).

Outgoing Chairmen

L9. In addition to the above it was subsequently agreed that in order to assist with arrangements for the election of a deputy chairman, outgoing Chairmen should be required to give notice of their intention to stand down.

M. Terms of Reference, Delegations and Standing Orders

M1. A scheme for the Appointment of Members on Committees and Terms of Reference for the City of London Corporation Committees was approved;

M2. The Framework for Accountability and Delegation approved by the Court in January 2005 was endorsed and individual Committees asked to review delegations to officers to ensure that they are appropriate and relevant.

M3. Revised Standing Orders were agreed and the Town Clerk authorised, in consultation with the Chairman and Deputy Chairman of the Policy and Resources Committee, to make any necessary consequential changes to

Standing Orders to take account of the decisions relating to the new governance arrangements.

N. Post Implementation Review

N1. Subject to the Court approving these new arrangements, a post-implementation review be undertaken after 12 months of their operation, with the membership of the working party being agreed by the Court, in order to take stock of the new governance arrangements and how they are working. This would include the operation of the Policy and Resources Committee. The Court subsequently approved the membership of the Post-implementation Review of the Governance Working Party on 8 September 2011.

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Agenda Item 8

Committee(s):	Date(s):
Culture, Heritage & Libraries Committee Board of Governors of the Museum of London Barbican Centre Board Policy & Resources Committee Board of Governors of the Guildhall School of Music & Drama	2 July 2012 4 July 2012 25 July 2012 6 September 2012 17 September 2012
Subject: Cultural Strategy	Public
Report of: Director of Culture, Heritage & Libraries	For Decision

Summary

A new version of the City's Cultural Strategy, to take effect from the end of the Olympic/Paralympic Games period, has been compiled following consultation with officers and Members. It aims to present a coherent overview of the City's hugely important contributions to the life of London and the nation around culture and heritage, with development plans that can be monitored. As such it will provide a positive framework within which individual activities can operate, and it will help to promote awareness of the Corporation's role on the national stage.

Recommendations

- Members are asked to endorse the Strategy, subject to any comments they would wish to see incorporated.

Main Report

Background

1. The first City of London Cultural Strategy was approved by the Court and issued in summer 2010. The time is now ripe for a new version and the attached draft, which has been compiled following extensive consultation, is now presented for approval.

Current Position

2. The 2010-14 Cultural Strategy was co-ordinated by the Arts & Culture Forum, an officer group chaired by the Director of Culture, Heritage & Libraries, representing the main stakeholders in this field who are wholly or partly funded by the City. The Forum reported to the Arts & Culture Working Party, a Member subgroup of the Policy & Resources Committee. That Working Party was abolished during the governance review and its functions absorbed by the new Culture, Heritage & Libraries Committee.
3. The 2010 Strategy presented the strength of the City's cultural offerings in the context of The City Together, and set out an ambitious programme of

recommendations and actions embracing marketing, education, digitisation, partnerships, volunteering, spatial enhancements and more. Some of these things have since been delivered but the Strategy suffered from issues of ownership of the various activities, most of which were not rooted in the business plans of the areas through which they would be delivered.

4. The new Strategy seeks to remedy this by building more upon plans which are known to be in place. At the same time, it seeks to present a higher-level and co-ordinated vision of a City which is a cultural hub in its own right and which in that sense makes a major contribution to national life.
5. This draft is the result of a series of consultations and discussions including several meetings of the Arts & Culture Forum, the Chief Officers' Group and two meetings of the Members' Cultural Strategy Group, comprising the Chairmen and Deputy Chairmen of the Committees to whom this is now being presented. It takes cognisance of a number of points which were made about the 2010 Strategy:
 - A clearer definition of culture, and what it means in the City context, would be useful
 - The strong focus on the performing arts should be balanced by ensuring proper representation of the other cultural and heritage offerings of the City
 - There should be a stronger and better-defined sense of the links between the Cultural Strategy and other corporate strategies (including the Visitor and Communications Strategies).
6. External consultation has also taken place and the draft has been sent to the cultural officers of other London boroughs, to the GLA, to the Arts Council England, and others. At the time of writing this report only one response has been received, from Arts Council England, who said "The three key strands and five key themes are appropriate, timely, and also align well with Arts Council England's own plans going forward. The strands are well developed throughout the document and most have clear programmes of work". This positive endorsement is welcome. Verbal updates will be given to Committees as more external comments are received.
7. The City is unusual in this area (as in so many others) in the range, depth and variety of its cultural offerings. They are delivered by many departments and agencies who work together by collaboration rather than control. It is not the job of any one Department or Committee to dictate the overall agenda and the document must be owned as a genuinely corporate strategy. It should be taken into account when constructing local plans and it will be monitored via ongoing meetings of this Members' Cultural Strategy Group.

8. The Strategy is focused primarily around the activities which are wholly or partly funded by the Corporation, but recognises that culture is manifested or delivered across the Square Mile by numerous other agencies. Its existence should encourage greater collaboration and co-ordination within the City-funded family but it also includes plans to develop more networking groups with external bodies.

Proposals

9. Members are asked to endorse the current version, subject to any comments and suggestions. Before being finalised, its visual presentation will be improved and made more professional, with the help of images. The intention is that the Strategy is an immediately post-Olympic document, building on the legacy of the summer of 2012.

Corporate & Strategic Implications

10. At a time of significant corporate change, it is vital to maintain a strong and confident message about the outstanding contribution which the Corporation makes to the cultural life of London. This is important for the activities themselves but also for the Corporation as a whole, particularly in the context of the current strategic emphasis on raising the profile of the City's role in this field. The new Strategy is built around three key strands – Sustaining Excellence in the Arts, Displaying the Heritage, and Breaking down Barriers – all of which are entirely in harmony with the corporate policy priority around our role as a good neighbour and major sponsor of culture and the arts, and the focus in the Communications Strategy on helping to look after London's heritage.
11. An important point made in the new Strategy is that the City recognises culture as a primary good, worth investing in because culture is important to people's lives; it is not merely an enhancement to the infrastructure of a financial services district. This emphasis helps to strengthen that message about the City's contribution to the life of London as a whole in this arena.

Implications

12. The Strategy is built around assumptions of ongoing funding across the various activities and does not call for, or assume, additional corporate funds. The point is explicitly made that cultural activity must be underpinned by good management and value for money, and that corporate budgetary approvals must be obtained as appropriate.

Conclusion

13. The City Corporation delivers an outstanding range and variety of cultural activities which collectively help to make the Square Mile an internationally important hub for culture and heritage. Each of them has its own planning and marketing mechanisms but their presentation as a whole is beneficial in demonstrating and encouraging more opportunities for join-up, and in strengthening the City's profile to the wider world. The Cultural

Strategy is a mechanism for doing those things and for creating a high-level plan which can be monitored. It needs to be owned corporately and referenced in business planning processes, and it is therefore important that all departments are both aware of and supportive of its contents. Members are therefore asked to make any comments they would wish to see incorporated and endorse the Strategy for final approval.

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The City of London Cultural Strategy 2012-17

Introduction

Culture is woven into the fabric of the City of London, the historic heart of the great metropolis that is all of London. It has long been a national and now global hub for cultural affairs, just as much as for economic and political matters. From the gladiatorial struggles of the Roman amphitheatre to showcasing world-leading exhibitions and performances in the Barbican, the expression of culture has changed, but the determination of the City of London Corporation to nurture a vibrant and culturally rich environment has not. The Strategy therefore sets out not only what we mean by culture and why we support it, but also what we plan to do over the coming years to ensure the City continues to flourish as a cultural centre.

In this Olympic and Jubilee year for London, it is our pleasure and privilege to launch the Corporation's cultural plans to build upon the legacy of this remarkable period.

David Wootton
Lord Mayor

Mark Boleat
Chairman, Policy & Resources Committee

Catherine McGuinness, Chairman of the Barbican Board
John Scott, Chairman of the Culture, Heritage and Libraries Committee
David Graves, Chairman of the Board of Governors, Guildhall School of Music & Drama
Michael Cassidy, Chairman of the Board of Governors, Museum of London

A vision for 2017

In 2012, the City stood with the rest of London, welcoming the world to the Olympic and Paralympic Games as an internationally-recognised cultural destination, renowned both for its vibrant performing arts and for its history and heritage. Our vision for 2017 is to see the City's identity as a cultural hub strengthened in its own right, alongside its status as a financial centre. We wish it to be a place borderless in its engagement with its cultural partners, Londoners and the world, whilst innovative and resilient in meeting the challenges of austerity, maximising the deep and interlinking cultural assets of the City to enrich and enlighten.

To achieve this vision, we will build on the spotlight and inspiration the Games brought to continue to develop as a leading cultural centre in the capital. This will be a key element in the City's ongoing contribution to, and engagement with, the life of London at large – of putting the City at the heart of London, and Londoners in the heart of the City. It is integral to the vision that we work even more responsively with our adjoining boroughs and other neighbours and cultural partners, whilst ensuring

culture is recognised and promoted as a primary good, not merely as a support to financial and business services. This Cultural Strategy integrates existing and future policy plans into an overarching document that showcases the City's cultural contribution to London life and its ongoing commitment to it, whilst giving a single focus for delivery on our ambitions.

By 2017, we plan to have enhanced awareness of the City as a cultural hub, communicating our collective strength both internally and externally while sustaining our reputation for world-class cultural events. Our major new development at Milton Court, improving the performance spaces for the Guildhall School of Music & Drama, will have been complemented by further enhancements to the Cultural Quarter around Silk Street and the Barbican area. The City's cultural activities stretch far beyond this Quarter however, and we will make sure all are ready for the opportunities of Crossrail and developments to Thameslink, whose major new links and connections will place the City and its cultural attractions at the heart of a new metropolitan transport network.

We will develop and promote our visitor attractions, opening up our heritage from Roman times onwards. We will work with partners in the City, and beyond, to bring the best of cultural education and creative learning to new audiences and performers. In a digital world, our events, our stories and our activities will be made more accessible through new technologies, making it easier for audiences to engage. Meanwhile, we will work with Tech City to the City's north, which is opening up a dynamic ecology of creativity and entrepreneurialism that mirrors and complements the City's cultural cluster, to explore new and exciting opportunities for collaboration.

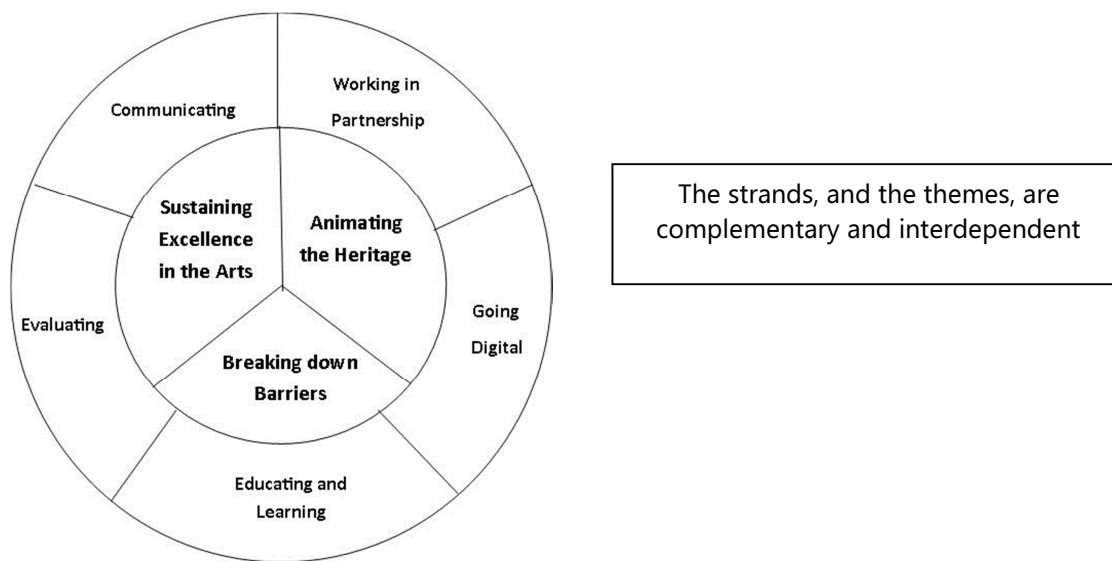
We will do all this by defining **three key strands** of development:

- **Sustaining Excellence in the Arts** – developing our reputation for theatre, music, dance, festivals, literature and the visual arts
- **Animating the Heritage** – increasingly helping people to discover our outstanding heritage assets, to bring history alive
- **Breaking down Barriers** – focusing on the importance of opening up in all directions, welcoming visitors to the Square Mile and taking the City's cultural offer to all of London, engaging more effectively with our borough partners in particular

These strands are underpinned by **five key themes** for delivering the strategy:

- **Working in Partnership** – developing strong partnerships, internally and externally across our neighbours and other cultural providers, to lever best value from resources

- **Going Digital** - maximising our use of the advancing digital possibilities both in the culture we produce and the way we communicate it
- **Educating and Learning** - placing cultural education at the heart of our offer, making the most of our assets and activities to inspire the coming generation
- **Evaluating** – adopting a continuous and responsive approach to evaluating the effectiveness of our investment in cultural activities
- **Communicating** - communicating more effectively the City’s overall cultural offer, positioning the City as a cultural as well as a financial centre



These ambitions complement and strengthen existing City Strategies:

- **The Corporate Plan for 2012-16** - through the key policy priority of maximising the opportunities and benefits afforded by our role as a good neighbour and major sponsor of culture and the arts.
- **The Communications Strategy for 2012-15** – the City’s latest Communications Strategy with its explicit focus on “*Supporting London’s communities and Helping to look after London’s heritage and green spaces*” reinforces the Cultural Strategy’s focus on communicating the excellence of the City’s cultural and heritage contribution to the nation.
- **Visit the City: a visitor destination strategy for the City of London 2010/13** – the Visitor Strategy, which encourages visitors both to the City’s own cultural sites and to the many others across the Square Mile, is complementary to the Cultural Strategy’s intentions in increasing visitor numbers.

The backdrop for the vision is a time of continuing challenges for the nation. This Strategy provides a rationale for difficult future funding decisions and stresses the

need to improve the impact of our funding and how we measure success. Forecasts vary but the economic climate is likely to remain difficult, with limits on money to be had from public funds or corporate sponsorship. The City Corporation retains its historic commitment to cultural funding, within these new challenges. Our cultural plans are predicated on the assumption that Corporation funding remains at best stable, that we will increasingly need to develop revenue streams through collaboration and entrepreneurship, and that culture, like everything else, must continue to be underpinned by good management and value for money to the widest possible audiences. The activities set out to deliver this Strategy must all be subject to corporate budget approval.

The Strategy therefore places particular emphasis on demonstrably achievable goals, reinforcing City Corporation strategies and the value of partnership; within our own portfolio, with our neighbouring boroughs, and with other organisations both large and small who promote cultural initiatives. We are keen to listen to advice as to how best to work with others to lever maximum value from our resources, and to explore opportunities which may best be pursued in collaboration with others. The Strategy embraces culture as a life-enriching necessity for everyone and it is a central part of our responsibility as the steward of the Square Mile to see it fostered and promoted. A more open, collaborative, enriching cultural environment is the end goal; continuing our history as a world-leading supporter of arts and culture at the heart of *the* global City will be the result.

Defining Culture in the City

For the purposes of this Strategy, we are concentrating on culture as delivered through the following channels:

- Museums and historic houses
- Libraries
- Galleries and collections
- Visual arts - including installation, street art, sculpture and architecture
- Performing arts – including music, theatre and dance in all genres
- Cinema and film
- The written word and literary encouragement
- Public art and performance
- Cultural learning & engagement
- Festivals
- Churches, livery halls and the creative use of City Corporation venues

Culture is sometimes defined more broadly than this, and may be taken to encompass built environment, parks, gardens, sport, and anything which helps to define the character of a place. All these things contribute to the overall culture of

the City and are fostered through separate but complementary plans, such as the Local Development Framework and the plans of the Open Spaces Department.

The Building Blocks

As one of the largest sponsors of the arts in the UK, the City Corporation has a wealth of cultural assets. From intimate locations such as Keats House to the world renowned Barbican Centre, we are the stewards of a world-class arts, culture and heritage portfolio. We are the core funder of the Centre's innovative and adventurous arts programmes, and we provide key funding for the City of London Festival, the Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London. We also support other initiatives such as Spitalfields Music, and the London Schools Symphony Orchestra. The City Corporation owns and manages Guildhall Art Gallery, Keats House, the Monument, and Tower Bridge (each with their extensively developed visitor experiences), whilst Mansion House, home to the Lord Mayor, is a Grade I listed building containing the renowned Samuel collection of Dutch and Flemish paintings. Beyond these iconic institutions, there is no end of cultural heritage manifested in the City's streets, buildings, archives and museums. These numerous attractions are enjoyed by countless thousands of people every year, be they residents, local workers, Londoners or visitors from further afield, all of whom are welcome.

Appendix 1 lists more details and key statistics from the City Corporation's cultural venues, while **Appendix 2** lists some of the highlights of their achievements since the publication of the last City Cultural Strategy in 2010.

Delivering the vision

Two closely connected areas of the City will be developed and enhanced as part of this strategy. The **Guildhall Yard area**, seat of the Corporation for many centuries, will be developed as an increasingly attractive heritage offer, with its revived Guildhall Art Gallery, Roman amphitheatre, ancient buildings, and historic Guildhall Yard which will be animated from time to time by new events and activity, pointing visitors towards the rich history of the Square Mile.

The area around the Barbican Centre, the Guildhall School of Music & Drama and the Museum of London and beyond will continue to be developed as a **Cultural Quarter** to draw visitors to an ever wider range of cultural experiences and events. The expansion of venues for audiences in the Guildhall School's major new building at Milton Court, and the Barbican Centre's new cinemas in Beech Street, will provide the catalyst for enhancements to the street scene, providing new connections within the Square Mile, enhancing wayfinding and improving access for all, making the area

ready for the arrival of two Crossrail stations on the east and west of the Quarter by 2018.

The Cultural Quarter in and around the Barbican is a physical manifestation of the Strategy's themes of cultural excellence, collaboration and inclusion. It will see a mixture of architectural developments and artistic partnerships coming together to deliver a strengthened focus for the performing and visual arts at the northern edge of the City. New and exciting developments will give further physical shape to the concept.

- In 2013, the Guildhall School's fantastic new Milton Court building will open, to complement and add to the adjacent Silk Street buildings, providing state of the art performance and teaching spaces including a new concert hall, two theatres, rehearsal rooms and teaching spaces. This will enhance the offer for students and make the Guildhall School's facilities world-beating
- One of the Barbican Exhibition Halls will be transformed to include new cinemas and a restaurant, leading to the improvement of the Beech Street area to create a more enlivened and appealing streetscene experience for visitors and residents
- The Museum of London will improve access and visibility to become more immediately enticing to the public, while also creating new Roman galleries and a Roman network linking to Roman sites within the City and beyond
- Together, the venues of the Cultural Quarter, including the Guildhall School's two concert halls, two theatres and studio theatre, the Barbican Centre's concert hall, two theatres, two galleries, three cinemas and exhibition spaces, the facilities of the Museum of London and LSO St. Luke's will add up to a remarkable offer to visitors, audiences and students.

Other specific plans for the coming years are summarised below, grouped by the key development strands.

Sustaining Excellence in the Arts

The regular programmes of the Barbican Centre, the London Symphony Orchestra, the City of London Festival and Spitalfields Music will continue to deliver world-class concerts, drama and other events. The Barbican music, theatre and dance programmes, underpinned by the LSO as Resident Orchestra, will continue to combine excellence and innovation, alongside interpretations of classics. The Guildhall School of Music & Drama currently brings more than 50,000 people a year to over 300 performances, often of non-mainstream repertoire not readily found in the commercial performance sector, and its diverse offer will continue. The Barbican will provide an improved local cinema and an art house cinema to complement this

international arts centre. We will contribute to the development of arts and learning by encouraging collaborations between artists and art forms, and by commissioning groundbreaking new work.

The Museum of London will maintain the excellence of its permanent galleries while delivering an exciting and varied programme of temporary exhibitions and events, continuing to showcase its world-class collections, and using outreach and loans to represent London in city museums around the world. The Barbican Art Gallery programme will present museum quality exhibitions exploring a dynamic mix of architecture, design, fashion and photography, and the Curve will continue to present innovative new commissions. Meanwhile, at the Guildhall Art Gallery an exciting new curatorial programme will build on recent growth in visitors to provide a mixture of the spectacular and the challenging, drawing in material from around the world. Its new programme of Late Night Shows will continue to be an exciting stage to showcase the Gallery.

The LSO's international touring and residency programme will reach all the major global territories during the coming five years reflecting the internationalism of its offer. Reflecting that internationalism, growing potential global audiences, such as South America in connection with Rio 2016 Olympic Games, will be explored by cultural institutions in the City. Major anniversaries of artists, writers and other major figures with City connections will be celebrated through events organised by the Remembrancer's Department and others, and Gresham College will mount an ongoing annual series of public lectures on many aspects of culture, politics and science. The Lord Mayor's Show, which has been an annual cultural event in the City since medieval times, will continue to bring the City alive with pageantry and processions every November. With such a diverse offer, united by a commitment to excellence, the City's Cultural Strategy will continue to place world class arts and culture at the centre of its offer.

Breaking down Barriers

The City Corporation's separate but complementary Visitor Strategy emphasises the economic and political benefits of opening up to both business and leisure tourists to discover its streets, buildings, shops, restaurants, parks and other attractions. Many of these are of a cultural or heritage nature and a top-quality cultural offer helps to sustain visitor appeal. Breaking down barriers is not just about opening up the City in terms of physical assets to visitors, but also in opening up opportunities to under-represented groups. For example, the Guildhall School of Music and Drama is the largest provider of specialist music education at under-18 level in the country, with the former Connect programme (now subsumed into the Creative Learning division) a sector leader and a winner of the Queen's Anniversary Prize. It is also about taking culture out of the City, for example through the programme of music

performances across the City's Open Spaces outside of the Square Mile. To achieve such continued successes, the City's cultural institutions must engage flexibly with neighbouring partners, be they the boroughs or other leaders in tourism and culture in London, as well as working holistically as an organisation to ensure all departments work together towards a more open, exciting City. This will be delivered by the following programme:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
The new City Corporation website, including a cluster devoted to culture and green spaces, showcasing our attractions and events more visually and accessibly, with a unified events calendar and capability for mobile devices <i>Related theme(s): Going Digital, Communicating</i>	PRO, CHL	2012
The creation of a City Visitor Trail to encourage footfall through the Square Mile's key attractions, between St Paul's and Tower Bridge, taking in the Guildhall complex, the Museum of London, the Barbican and its Cultural Quarter, the Monument and the Tower of London <i>Related theme(s): Working in Partnership, Communicating</i>	CHL	2013-14
The Tower Bridge visitor experience will be enhanced by the installation of glass walkways so that the bridge lifts can be seen from above <i>Related theme(s): Communicating</i>	CHL	2013
Environmental enhancements to, and the animation of, the Guildhall Yard to create a welcoming "space for the people" and deliver benefit to the City's workers, residents and visitors <i>Related theme(s): Communicating</i>	BE, CHL, REM	2012-15
The promotion of the Guildhall Complex as a visitor asset, promoting the collective offer of the Guildhall yard area and cross-referencing between the Complex's component parts, including the Great Hall, the Guildhall Art Gallery, the Amphitheatre, the Yard, the Clockmakers' Museum and the Church of St Lawrence Jewry <i>Related theme(s): Working in Partnership, Educating</i>	CHL	2013-16
Continuing the City of London Festival's distinctive emphasis on the whole of the City's built heritage and natural environment, using its summer and winter programmes to animate and open up churches, livery halls, office buildings, streets, gardens and other spaces <i>Related theme(s): Working in Partnership, Educating, Communicating</i>	COLF	2012-17
Strengthening the Guildhall Art Gallery's programme of late openings and special events, making links where possible with the Barbican Art Gallery <i>Related theme(s): Educating, Working in</i>	CHL, BC	2012-17

<i>Partnership</i>		
Developing the Barbican free events, including the Weekender and East London Activities programme, integrating the communication into the Visitor offer and the City's broader cultural promotions <i>Related theme(s): Working in partnership, Communicating</i>	BC, PRO, CHL	2012-17
The City Arts Initiative will continue to lever commercial sponsorship so that major artworks can be used to enliven the streets and open spaces. Plans for 2012 include works by Michael Craig-Martin, Julian Opie, Thomas Houseago and Yayoi Kusama <i>Related theme(s): Working in Partnership</i>	BE	2012-17
The enlivening of the Beech Street Tunnel area and revamping of the Barbican's signage will be completed to better animate the connecting spaces between major cultural institutions <i>Related theme(s): Communicating</i>	BE, BC	2013-16
Mansion House, the Lord Mayor's residence, will from time to time be available to host concerts and sometimes small exhibitions, while the Lord Mayor, during his visits around the world, will whenever possible act as a cultural as well as a business ambassador for the City <i>Related theme(s): Communicating</i>	MH	2012-17
The City's Film Team will continue to ensure the City is a premier filming location in the UK, through improved processes and pan-London work <i>Related theme(s): Communicating</i>	PRO	2012-17

Animating the Heritage

A walk through the City presents living heritage juxtaposed with future aspirations. Alongside venues for world-leading innovation are the streets where William Shakespeare, John Milton and John Keats walked; abutting the towering seats of global business is the Guildhall, the ancient seat of municipal authority. The City's role as the heart of historic London is manifested not only in its streets and buildings but also in its paintings, documents, books and other collections. As custodian of so much of London's memory, the City Corporation, particularly through the Museum of London, the London Metropolitan Archives, and its other printed and pictorial collections, plays a vital role in preserving national heritage. Making this heritage more accessible complements the theme of Breaking down Barriers, and raises awareness of the history that helps people to understand their roots and how we have come to be who we are. Recent publications to make this heritage more visible will be followed by new initiatives to present the City's riches. The ongoing programme includes:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
Creation of a Heritage Gallery, to offer a flexible and changing display space for iconic documents to use in Guildhall Art Gallery and elsewhere <i>Related theme(s): Educating, Working in Partnership</i>	CHL	2014
Developing a suitable celebration event to mark the 800 th anniversary of Magna Carta, in collaboration with the Magna Carta Trust <i>Related theme(s): Working in Partnership, Communicating, Educating</i>	PRO, REM, CHL	2015
Developing the Roman London offer, to include: new Roman galleries at the Museum of London and a Roman sites network; a partnership between the Museum, the City and the Institute of Archaeology to deliver new ways of presenting the remains of the Amphitheatre and the Billingsgate Roman Villa/Bath House; an expanded programme of guided walks and schools activities around the Roman heritage <i>Related theme(s): Working in Partnership, Educating</i>	MoL, CHL	2014-16
Building on the successful archive digitisation programme to deliver: phase 2 of the partnership with Ancestry.com; the digitisation of non-genealogical sources; the digitisation of graphic images of London and the City <i>Related theme(s): Going Digital</i>	CHL	2012-17
Ongoing digitisation of collections at the Museum of London, with a target of 90,000 online records by 2015 <i>Related theme(s): Going Digital</i>	MoL	2012-15
Developing a partnership between the Museum of London and Charterhouse to create a visitor/schools heritage site there <i>Related theme(s): Working in Partnership, Educating</i>	MoL	2012-17
Creating an enhanced programme of events, displays and lectures around the collections of Guildhall Library, to help bring London's history alive to increased audiences <i>Related theme(s): Educating, Communicating</i>	CHL	2012-17

Working in Partnership

Beneath the Barbican stand the fragments of the Roman London Wall, once an imposing symbol of occupation and control, now a sign of our shared heritage and history. In the same way that the ancient Wall was breached, as the City grew into London, so today a key emphasis of the Strategy is focused on breaching any lingering notion of a "walled City" through cultural engagement and increasing interdependence between the City and our neighbouring boroughs, citizens and cultural institutions. Partnership is central to delivering this goal. The Cultural

Quarter is emblematic of this approach internally, while externally the importance of genuine partnership (not one-way monologue) is understood. Culture in the City, however, is manifested not only through Corporation-funded work, but in the thriving programmes of the City churches, St Paul’s, the Bank of England Museum, and many other providers and local groups. The creation of a City Culture Forum will help to network all the cultural activities in the Square Mile so as to achieve more sharing of vision. As the Arts Council’s vision of “Great Art for Everyone” makes clear, collaboration needs to be increasingly central to innovation in the future.

There is also a particularly strong emphasis on taking the City’s cultural offer out of the Square Mile. The City is for all of London and has much to learn and gain from working together not only with the institutions of our key neighbouring boroughs but also the people who live there. Much is done already in this regard, from the London Metropolitan Archives and the Guildhall Gallery’s innovative education programmes, to the inspiring collaborations between the Barbican Box and the schools of Hackney. The Strategy will support the expansion of ambitious cultural work with our partners, working also with the many vital volunteers and City guides who support these agendas.

We will therefore continue to liaise with and respond to other major cultural co-ordinators including the Mayor’s Cultural Strategy Group, London & Partners and Arts Council England, using our resources to work with our neighbours. We will also continue to build bridges with business partners in and around the Square Mile, through (for example) the City Arts Initiative. Particular plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
Keats House in Hampstead will work with local residents to develop 10 Keats Grove as a community arts and literary centre <i>Related strand(s): Animating the Heritage</i>	CHL	2012-14
The City of London Festival will continue to work with many partners within and outside the City, including livery companies, churches, schools, businesses and other arts/cultural providers, to deliver a world-class programme of events and educational activities <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers, Animating the Heritage</i>	COLF	2012-17
The Barbican Centre and Guildhall School will develop their Creative Learning programmes, pioneering new models of learning, engaging students and people of all ages across art-forms, styles and genres, on-site and off-site in East London communities. They will also continue to work with artistic Associates and partners locally, nationally and internationally <i>Related strand(s): Sustaining Excellence in the</i>	BC, GSMD	2012-17

<i>Arts.</i>		
Spitalfields Music will continue to work intensively and for the long-term with local partners in Tower Hamlets from across health, education, youth services, libraries and other sectors <i>Related strand(s): Sustaining Excellence in the Arts</i>	SM	2012-17
The LSO and Guildhall School will work together to deliver a new Masters' course in Orchestral Artistry, designed to attract top-flight national and international postgraduate students <i>Related strand(s): Sustaining Excellence in the Arts</i>	LSO, GSMD	2013-17
The Museum of London will expand its teaching activities with London universities, particularly around vocational MA courses. A new MA course on Museums, Galleries and Contemporary Culture will be created in partnership with the University of Westminster <i>Related strand(s): Animating the Heritage, Breaking down Barriers</i>	MoL	2014
A new funding partnership between the Museum of London and Arts Council England will develop a programme around creative partnerships, opening up the collections physically and digitally, and inviting Londoners to interact and add their own unique insights <i>Related strand(s): Breaking down Barriers, Animating the Heritage</i>	MoL	2012-15
Creation of a City Arts Business Group, to liaise with major private collection holders in the City to explore possible collaborations, to meet twice a year <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers</i>	CHL, REM	2012-17
Creation of a City Culture Forum, as a networking and information-sharing group for everyone involved in cultural provision in the Square Mile (whether supported by the Corporation or not), to meet twice a year <i>Related strand(s): Sustaining Excellence in the Arts</i>	CHL, TC	2012-17

Going Digital

Digital technology is continuing to change our lives and expectations in ways foreseen and not, transforming radically the participatory and creative potentials of arts and culture. The City's world-class cultural cluster, sited next to the burgeoning technological hub of Tech City, is ideally placed to become a leading player in the digital arts and cultural field, an aim of this Strategy. Digital technology offers new opportunities to produce and consume art and culture, taking it beyond physical audiences, and offering new ways of connecting between cultural activities, audiences, companies and the world at large. To make the most of these, both the City Corporation and our individual cultural institutions must be nimble, adapting to changing expectations and engaging innovatively with the digital economy.

Our aim is to create an online presence to draw together and present the Corporation’s cultural and heritage media assets and data, supporting individual institutions to develop their own digital media presence. Data must become more searchable, open, accessible, taggable, visible and usable in ways that allow individuals and institutions to engage with, add meaning to and help grow the City’s digital assets.

Individual institutions are already making headway with this agenda; the London Metropolitan Archives digitisation programme of images, documents and other items from the City’s collections is an example. The Barbican’s digital platform will continue to innovate curatorially and expand its connections with Tech City as a forum for engagement and investment, with the support of the Economic Development Office. The Museum of London has a considerable track record of success in heritage-related digital innovation, from its Street Museum iPhone app (downloaded 350,000 times) to its pioneering virtual museum partnership, Exploring 20th-Century London. The Museum is now embarking on a number of new digital initiatives with support from Arts Council England, to develop a more interactive interface to digitised heritage and to expand the digital learning programmes. Other current plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
Developing the Barbican Digital Strategy to extend reach, engage new and wider audiences, build accessibility to arts and learning and thereby enhance reputation: <ul style="list-style-type: none"> • producing high-quality digital content, both recorded and live streaming, for wide distribution • growing social networks, to enable conversations between organisations and audiences • improving the digital experience in the building • developing a new ticketing/CRM and website <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers</i>	BC	2012-17
Increased co-hosting of technology-based events at the Barbican Centre and other major cultural sites, like the “Music Hackday” hosted in the Centre in 2011 the music aggregator SoundCloud <i>Related strand(s): Sustaining Excellence in the Arts</i>	BC	2012-17
The Guildhall School of Music and Drama is one of the three lead institutions in one of the Arts and Humanities Research Council’s Knowledge Exchange Hubs for the Creative Economy, and one of seven European conservatoires to form the ‘Euroclassical’ network to build a digital platform to	GSMD	2012-17

promote young performers and bring new audiences to western art music. The School will continue to develop these ground-breaking projects <i>Related strand(s): Working in Partnership, Communicating</i>		
Development of the City website to provide regular podcasts of talks, interviews, and lectures from City activities <i>Related strand(s): Animating the Heritage, Breaking down Barriers</i>	CHL, PRO, GC	2012-17
The LSO, in partnership with the BBC, will create a digital archive of performances, both in the City and internationally, to become accessible across all digital platforms <i>Related strand(s): Sustaining Excellence in the Arts</i>	LSO	2012-17
London Metropolitan Archives will build a regional centre of excellence for the preservation, digitisation and exploitation of archive films relating to London, to share with surrounding boroughs <i>Related theme(s): Working in Partnership, Going Digital</i>	CHL	2013
The Barbican to engage with Tech City and leading companies within the digital cluster to explore opportunities to expand links, creatively and a shared platform to expand investment in technology and culture.	BC	2012-17

Educating and Learning

Culture is lived through the excellence of the City's education and training, whose importance across the educational agenda is widely acknowledged, as is the exploitation and interpretation of heritage assets so as to enliven teaching. This is widely reflected across the City's portfolio of activities. The Guildhall School of Music & Drama continues to lead through educating and training talented young artists and preparing them for entry into professional life, injecting talent into the cultural economy of the City, the UK and internationally, and leading in cultural workforce development. The School excels in many specialist areas of provision. It is the only opera company in the City and is a recipient of the Queen's Anniversary Prize for opera, as well as being the leading national centre for stage technology training. Creative Learning at the Barbican continues to excite and inspire whilst the Schools Programme of London Metropolitan Archives and Guildhall Art Gallery engage students across the city with Gresham College providing an eclectic, adult-focused lecture schedule. The City's libraries provide a base to use music, art and reading to support elderly and vulnerable adults, to give them skills and confidence to lead independent lives, and to improve literacy among children, encouraging a lifelong love of reading. The City also supports its Academies and the City Schools as they continue to offer excellence to all their pupils. The theme of Cultural Education, and

related outreach, is embedded in many of the plans outlined above and will continue to feature as an ongoing activity.

The Barbican Guildhall Creative Learning Division delivers a programme of work across the Barbican Guildhall campus and beyond, working with East London communities, Barbican audiences, Guildhall School students and artists, ranging from the internationally renowned to local artists at the beginning of their careers. By bringing together these elements we deliver a programme which changes the lives of those we work with directly while developing the skills of artists, teachers and leaders, who in turn work with hundreds of thousands of people. The programme is recognised internationally as a model of good practice across the arts and learning sectors – and is a model for the City’s future cultural education programmes.

The three key strands of the Division’s work will continue to be developed:

- **Explore**, to inspire and enthuse audiences, local communities, and others to make the arts part of their lives (the regular Barbican Weekender festivals will open up the spaces in the Cultural Quarter for participatory activity, free performances, workshops and drop in sessions);
- **Projects and Pathways**, to enable participants to develop artistic skills over a sustained period of time, and to develop abilities and experience which impact on their lives beyond the arts (e.g. drumming, dance, poetry, filmmaking);
- **Lab**, to develop the skills of artists, leaders and teachers, working in participatory settings to develop and test new models of practice in the arts education sector, incubate and showcase new work, and share or disseminate our ways of working. The Barbican's Pit theatre is used as a laboratory space in this sense and over time the outputs will feed into the Barbican and Guildhall School's programme, including a festival of emerging artists across the Quarter.

Meanwhile, LSO St Luke’s will continue its work as a Music Education Centre, with a particular focus on the local community and the ten East London boroughs. The LSO Discovery choral development programme will reach into City-based businesses and institutions. The City will also continue to support the fantastic work of the London Schools Symphony Orchestra as they train the next generation of talent from across London. The City of London Festival will carry on its work with Guildhall School to provide platforms for their leading performers, composers and music therapists, and with schools in and around the City to help them create and display creative projects.

Evaluating

Evaluation of the impact of culture is often more discussed than demonstrated and we recognise the importance of assessing its value in order to prioritise spend, and make sound decisions for the future. The City has some robust examples of cultural

evaluation in practice; the Barbican Centre's 'Value Framework' toolkit supports the organisation to critique and assess its performance on an annual basis, taking account of quantitative and qualitative data across its programming and activity. The Barbican is also at the head of national and international debate in the arts and learning world. On a sectoral scale the Guildhall School's Reflective Conservatoire conference brings together leading researchers, professional performers and teachers in music and drama from all over the world to address key issues within music in Higher Education, while the LSO's On Track programme has been externally evaluated by the Institute of Education.

In 2012 the Economic Development Office will commission an independent consultant to undertake research and prepare a report on the social and economic impact of arts and culture in the City, including a number of case studies of particular activities. Its findings will be used for internal planning and it will also be useful as a document for the cultural sector more widely to draw upon. This follows on from the 2008 study, *VivaCity!*, which demonstrated how the City's artistic clusters help make the Square Mile a more exciting, healthier, wealthier place to live. The Strategy aims to ensure a thriving cultural environment continues to be measured and widely acknowledged as one of the building blocks of a healthy society, contributing to the wellbeing of citizens on many levels, from the material to the intangible.

Communicating

A successful communications programme is essential for the goals set out in this Strategy. We need not only to deliver excellence through our diverse cultural activities, but also to communicate the offer to the many audiences who benefit from their enjoyment. At the most immediate level, each of those activities will continue to organise their own marketing and promotional campaigns to connect with their existing consumers and engage with new ones, as well as building influence in the media and with senior opinion formers. Additionally, we will create a forum for the marketing and press activities of the City cultural bodies to come together on a regular basis. Culture is a chance for the City to engage with London as well as entertain and enlighten the city.

The partnership in the Cultural Quarter is gaining influence across the sector and with central government. In his independent review of cultural education on behalf of the Department for Culture, Media and Sport and the Department for Education, Darren Henley quoted the alliance between the Guildhall School, Barbican and LSO as a one of the country's most developed models of a 'Community of Practice', and noted that the 'far-sighted partnership is a model that would benefit from close examination by other cultural and education organisations'. Building on this momentum is critical; establishing the concept and public understanding of the Cultural Quarter, as well as its physical reality, is a key goal of the Cultural Strategy.

At corporate level, the Public Relations Office will continue its work to raise awareness of the City's important cultural contribution to the life of London and the nation. In 2012-13, the PRO will lead on emphasising the City's role in helping to look after London's heritage and green spaces, as one of the priorities of the 2012-15 Communications Strategy. Detailed communications plans will be drawn up during summer 2012, involving all internal stakeholders, and supported by dedicated media officers in PRO. Beyond that, the new City website will have a significant impact in communicating all aspects of its cultural offer to the world at large.

Conclusion

Over the next five years the City will continue to be an exciting place for world-class arts and culture, in many forms and venues, enjoyed and performed by audiences both local and global. This Strategy will shape the overarching cultural direction to break new ground: the realisation of the Cultural Quarter with its exciting collaborative possibilities and its vibrant reimagining of the possibilities of an arts cluster; the articulation of a clearer and more enhanced cultural offer to supplement the Visitor Strategy, from Roman London to a new vibrancy at Guildhall Art Gallery and the surrounding complex; anchoring the City in the cultural landscape of its neighbouring boroughs through innovative partnerships; a digital agenda that embraces the potentials of technological change, making heritage and culture more participatory and alive, whilst embracing the opportunities offered by the entrepreneurial technological cluster surrounding the City. Despite the challenges of austerity, this Strategy outlines the contours and actions that will mean the City emerges in 2017 a culturally enriched and creatively stronger place, continuing the City Corporation's tradition of being a world-leader in arts and culture, whilst strengthening its links and its partnership interactions with its friends and neighbours.

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Appendix 1: facts and figures

This section lists, briefly, the cultural activities funded entirely or partly by the City of London Corporation, with some headline statistics for each.

a) Funded primarily by the City of London Corporation

The Barbican Centre

The Barbican opened in 1982 and is today recognized as one of the world's leading arts centres, with a vision to offer world-class arts and learning. Barbican programmes contain the very best in international, national and local music, theatre, dance and visual arts. Supported by artistic Associates and partners the Barbican's work seeks to combine excellence and innovation, alongside new interpretations of classics. The Barbican also contributes to the development of arts and learning through commissioning new work and collaborations between artists and art forms to result in groundbreaking new works. Barbican audiences show a passionate and enquiring attitude towards the arts – 83% describe arts and culture as 'essential' to their lives. In the coming years the Barbican will work to take programmes and experiences to an ever greater number of people by utilising new technologies and broadening its range of creative partnerships. 1,500,000 visitors p.a.

City of London Libraries

Guildhall Library: reference library focusing particularly on the history of London; historic printed collections designated as being of international importance. Bookstock 125,000 volumes; 40,000 visitors p.a.

City Business Library: Business information service, providing information in print and electronically to the business community with a particular focus on services to SMEs, business start-ups and entrepreneurs; runs business-related seminars, events and training sessions. Bookstock 10,000 volumes; 55,000 visitors p.a.

Barbican Library: largest City lending library with specialist music and children's library services, skills and careers advisory services, literary events, art exhibitions, children's activities, reading groups, home delivery service to housebound residents, book loan service to local schools. Bookstock 190,000 volumes; 320,000 visitors p.a.; 420,000 loans p.a.

Shoe Lane Library: serves the area from Holborn in the west, to Barbican in the centre. Runs children's events and supports crèches of local firms; hosts talks and events, police surgeries, training for jobseekers, adult education sessions, English for Speakers of Other Languages courses. Bookstock 45,000 volumes; 130,000 visitors p.a.; 200,000 loans p.a.

opening November 2012: Artizan Street Library and Community Centre, run jointly with Community & Children's Services, providing library services alongside adult learning, children's activities and community facilities in the east of the City; replacing Camomile Street Library, which had 125,000 visitors p.a., 190,000 loans p.a.

London Metropolitan Archives

Manages, and makes accessible, the archives of the City and of many related London organisations, with an extensive range of public access and enquiry services; state of the art conservation and reprographics facilities; undertakes storage and enquiry work for various external/official bodies. Outreach activities include a Schools Programme, archive film screenings, family learning events, specialist subject talks and oral history groups. Stock: 100 km of archives, as shelved; 30,000 visitors p.a., 20,000,000 individual searches of digitised archives p.a.

Guildhall Art Gallery

Curates, preserves, and exhibits the City's art collections, as well as hosting exhibitions of externally-sourced collections; houses and promotes the Roman Amphitheatre. Stock: 4000 pictures (collected by the City since the 17th century); 75,000 visitors p.a.

Keats House

The home of the poet John Keats, 1818-20; a registered charity whose object is 'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre'. The charity's sole trustee is the City of London Corporation. Provides an education service and an extensive events programme. 25,000 visitors p.a.

The Monument

The 202-foot high memorial to the Great Fire of London, designed by Sir Christopher Wren and Robert Hooke, opened in 1677. Its 311 steps lead to a viewing platform with panoramic views of London. 150,000 visitors p.a.

Tower Bridge

Built 1884-92 to a design by Horace Jones, Tower Bridge is one of London's most iconic landmarks. It opened to the public in 1982 with a visitor experience circuit which has been very successfully developed into a business which now generates a regular income to the City Bridge Trust. 500,000 visitors p.a.

The City Information Centre

Built in 2007 to a striking and award-winning design by Make Architects, the Information Centre occupies a prime site between St Paul's Cathedral and the Millennium Bridge. It is the only permanently staffed tourist information centre in

central London, providing advice to visitors on attractions and events in the City, and in London/the UK more widely. 400,000 visitors p.a. with 12 languages spoken.

b) Funded partly by the City of London Corporation, alongside other significant funders

Guildhall School of Music & Drama

The Guildhall School of Music & Drama is one of the world's leading conservatoires and drama schools. It trains and educates musicians, actors and theatre technicians to the highest international standards and prepares them for successful careers in the performing arts. The School is a global leader of creative and professional practice by promoting innovation, experiment and research. It has over 800 students in higher education, drawn from nearly 60 countries around the world. It is also the UK's leading provider of specialist music training at the under-18 level, with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.

The London Symphony Orchestra

Founded in 1904, the LSO is now widely acknowledged as one of the world's leading orchestras. Since 1982, it has been the resident orchestra at the Barbican Centre, where it performs ca.70 concerts annually, with another 70 given on tours around the world. Outside the concert hall, the Orchestra's many other activities include an energetic and ground-breaking education and community programme, a record company, a music education centre and pioneering work in the field of digital music. Over 100,000 people attend concerts in London annually, and a further 100,000 overseas; broadcasting, recording and filming reaches a global audience of over 10,000,000 p.a.

The Museum of London

The Museum uses artefacts and collections of all kinds to show and record the history of London from the earliest times to the present day. It was constituted in 1964, following the merger of the collections of Guildhall Museum and the London Museum, and opened in its current building as part of the Barbican complex in 1976. The Museum also runs the Museum of London Docklands, located at West India Quay. It is jointly funded by the City Corporation, and the Greater London Authority. 620,000 visitors to the two sites p.a.; 1,400,000 website visits; 100,000 school pupil visits.

The City of London Festival

The Festival was founded in 1962 as an independent trust supported equally by the business community, the City Corporation, and the general public, with the aim of revitalising the cultural life of the City. Since then it has become established as one of the UK's leading arts events, running over three summer weeks during which it mounts an extensive artistic programme ranging across many kinds of music, visual arts, film, walks and talks. The Festival also delivers a year-round programme of arts projects in schools and community groups in the City, and neighbouring boroughs.

Spitalfields Music

Grew out of a music festival held in Christ Church, Spitalfields in 1976 and has been running annually ever since. The name changed from Spitalfields Festival to Spitalfields Music in 2008 and it now runs two programmes a year, in summer and winter, delivering and inspiring a range of musical activities and performances based in and around Spitalfields. Live audiences of 30,000 p.a. are complemented by broadcast audiences of 1,200,000; 250 music workshops are run every year in Tower Hamlets.

c) Other cultural providers in the Square Mile not receiving regular funding from the Corporation

These include:

- The City livery companies
- The City churches and St Paul's Cathedral
- The Bank of England Museum, <http://www.bankofengland.co.uk/>
- Bishopsgate Institute, <http://www.bishopsgate.org.uk/>
- The British Postal Museum and Archive, <http://postalheritage.org.uk/> (just outside the City boundary)
- Dr Johnson's House (<http://www.drjohnsonshouse.org/>)
- St Bride Foundation and Bridewell Theatre, <http://stbridefoundation.org/index.html>
- St Ethelburga's Centre, <http://stethelburgas.org/>
- Wesley's House and Chapel, <http://www.wesleyschapel.org.uk/index.htm>

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Appendix 2: recent achievements

The City's first Cultural Strategy was issued in summer 2010. Since then, the growing recognition of the importance of culture across the Corporation is perhaps most

obviously apparent in the establishment in 2011 of a new Culture, Heritage & Libraries Committee, to help co-ordinate cultural activities more effectively. A number of other highlights may be noted, in delivering excellence and new initiatives:

Sustaining Excellence in the Arts

- The City of London Festival reached its 50th anniversary in 2012, with a jubilee programme including fifty golden pianos on the City streets, a lively programme of street art, dance and outdoor events, and a showcase performance of Berlioz's *Grande Messe des Morts* in St Paul's Cathedral under the baton of Sir Colin Davis. The 2012 Festival sits between the Queen's Diamond Jubilee celebrations and the London 2012 Olympic and Paralympic Games, complementing the cultural offer throughout the summer.
- Spitalfields Music had a very successful 2011 season bringing world-class artists into Tower Hamlets and creating chances for local people to participate. Its Summer Festival included the premiere of a community opera (*We are Shadows*, which won a Royal Philharmonic Society Music Award), its Winter Festival provided an alternative musical offering for the end of the year and its year-round Learning and Participation Programme reached people aged from 2 days old to 90+ across Tower Hamlets.
- The Barbican Centre continued to present a diverse and successful programme of world-class events, from musicals to the contemporary and challenging, and was chosen in 2011 as one of the Arts Council's new National Portfolio Organisations
- The Centre is at the forefront of the 2012 Festival, presenting a critically acclaimed range of cultural experiences for all; the Barbican programme for 2012 was described by the *Evening Standard* as "dazzling".
- The London Symphony Orchestra were awarded the contract for recording the music for the opening and closing ceremonies at the London 2012 Olympic Games
- The Museum of London launched a new programme of temporary exhibitions starting with *London Street Photograph*; its critically acclaimed *Dickens and London* exhibition attracted over 100,000 paying visitors.

Opening up the City

- Doors were opened, street markets held and exhibitions mounted to *Celebrate the City* over the Festival's opening weekend in June, and the Barbican Centre presented a special programme as part of the London 2012 Festival.
- As part of the ongoing partnership between the Barbican Centre and the Guildhall School of Music & Drama, a Creative Learning Division was established to help engage local communities with the arts. In the 11/12 year,

Creative Learning programmes reached 6,800 direct participants and engaged audiences of approximately 29,250.

- Creative Learning activity took place across East London in communities, schools, in streets, parks and venues; Barbican Weekenders opened up Barbican buildings and venues for audiences of up to 3000 people to engage with art forms on an intimate level.
- Barbican freeB membership for young people, accessing the arts for free, rose to almost 1700 people.
- Guildhall Art Gallery was rehung, to better showcase its Victorian and pre-Raphaelite masterpieces and London paintings; its Atkinson Grimshaw exhibition in 2011 attracted record visitor numbers, and proved its most popular show since the reopening of the Gallery in 1999.
- The Museum of London's iPhone app, *Streetmuseum*, won numerous awards and was downloaded over 350,000 times. In 2011, the Museum won gold and silver awards from Visit London for Best Museum, and Best Marketing Campaign.
- A new *City Arts Initiative* group of officers and members has been set up to review requests and ideas for artworks and installations across the Square Mile; in 2011, it helped to facilitate a new sculpture park at Great St Helen's near the Gherkin, in association with local businesses, bringing much acclaimed works by Anish Kapoor, Julian Opie, Franz West and Kenneth Armitage into the City landscape.

Animating the Heritage

- The Museum of London was relaunched in 2010 with its award-winning £25M Galleries of Modern London, telling the story of the City from 1666 to the present day, and including the state of the art Clore Learning Centre. The new display of over 7000 objects attracted 490,000 visitors in the first year of opening
- The Keats House Festival in 2011 saw Benjamin Zephaniah read to full houses as Poet in Residence. A grant from the Heritage Lottery Fund made it possible to acquire for the House the last remaining Keats letter in private hands, a poignant missive to Fanny Brawne written at the House in 1820 while the poet lay ill
- London Metropolitan Archives completed the first phase of its partnership digitisation programme with Ancestry.com, which makes many millions of historic documents about London and its inhabitants searchable and viewable over the Internet from anywhere in the world. Its *Image London* project, funded by the New Deal of the Mind and providing training for young unemployed people, simultaneously digitised over 265,000 historic photographs of London

- Heritage outreach activities included an oversubscribed schools programme from the Archives, tailored to local teaching needs and curricula, workshops for young people at Keats House, and the creation of a youth panel for Guildhall Art Gallery (ReHang), to engage young people from neighbouring boroughs to develop activities around the paintings
- Sandford Awards from the Heritage Education Trust were won by the Museum of London, Keats House, and London Metropolitan Archives
- The City’s built environment, and its historic collections, were showcased in two new and complementary books, published in 2011, *The City of London: Architectural Tradition and Innovation*, and *London 1000 Years: Treasures of the Collections of the City of London*

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Appendix 3: abbreviations used in tables

The abbreviations relate to the lead departments of the City of London Corporation, or Corporation-funded activities, with responsibility for delivering the plans:

- BC Barbican Centre
- BE Department of the Built Environment
- CHL Department of Culture, Heritage & Libraries
- COLF City of London Festival
- GC Gresham College
- GSMD Guildhall School of Music & Drama
- LSO London Symphony Orchestra
- MH Mansion House
- MoL Museum of London
- PRO Public Relations Office
- REM Remembrancer’s Department
- SM Spitalfields Music
- TC Town Clerk’s Department

Committee(s):	Date(s):
Board of Governors of the Guildhall School of Music and Drama	17 September 2012
Subject: Decisions taken under delegated authority or urgency powers	
Report of: Town Clerk	Public
	For Information
<u>Summary</u>	
<p>This report advises Governors of action taken by the Town Clerk in consultation with the Chairman and Deputy Chairman since the last meeting of the Board, in accordance with Standing Order Nos. 41(a) and 41(b).</p>	
Recommendation	
<p>To note the action taken since the last meeting of the Board.</p>	

Main Report

1. The following action has been taken under **urgent action**, Standing Order No. 41(a), since the last meeting of the Board:-

Conversion of space to accommodate Music Therapy

Approval was given to modification works to the rooms for use by Music Therapy.

The urgency had arisen from the space planning study, which was virtually complete, this was a small area identified as suitable for use by Music Therapy in John Hosier Annex. Works to the air handling in John Hosier Annex took place in the summer and therefore it was considered sensible to also carry out the modification works to the rooms for use by Music Therapy. In addition it reduced the level of work needed during 2013, when the move to Milton Court takes place. This urgency therefore related to the creating of a minor project to facilitate this, the cost of which could be met from the capital cap, which as the budget required was less than £50k, only Board approval was required (rather than Board, Project Board, Project Sub-Committee).

2. The following action has been taken under **urgent action**, Standing Order No. 41(a), since the last meeting of the Board:-

Appointment of Jeremy Simons on the Audit and Risk Management Committee

Approval was given to appointing Jeremy Simons onto the Audit and Risk Management Committee.

The reason for the urgency was because the next Board meeting was in September 2012 and the next Audit & Risk Management Committee was in July 2012 and therefore Mr Simons should have been able to sit as an appointed Governor on the Audit and Risk Management Committee. (See delegated authority action below).

3. The following action has been taken under **delegated authority**, Standing Order No. 41(b), since the last meeting of the Board:-

Appointment of Mr Jeremy Simons as Chairman of the Audit and Risk Management Committee

Governors will recall that at the 14 May 2012 Board of Governors meeting it was agreed that the appointment of the Chairman of the Audit & Risk Management Committee, who is required to be appointed by the Board, would be considered under delegated authority by the Town Clerk in consultation with the Chairman and Deputy Chairman.

Approval was given for Mr Jeremy Simons to be appointed as Chairman of the Audit & Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama.

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Agenda Item 13

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