



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

**Date:** MONDAY, 18 NOVEMBER 2013

**Time:** 1.45 pm

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

**Members:**

Alderman David Graves (Chairman)	Paul Hughes
Deputy John Bennett (Deputy Chairman)	Professor Barry Ife
Deputy John Barker	Pamela Lidiard
Sir Andrew Burns	Jeremy Mayhew
Deputy John Chapman	Kathryn McDowell
Christina Coker	Ann Pembroke
Neil Constable	John Scott
Ieuan Davies	Jeremy Simons
Daniel Evans	Angela Starling
Marianne Fredericks	Alderman Fiona Woolf
Gareth Higgins	

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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**

At this point in the annual cycle we ask the Board to approve a batch of documents that constitute the School's Annual Accountability Return to HEFCE (Items 11 & 19). There are several parts to this return, spread across the public and non-public agenda, but taken together they paint a very positive picture of the School's achievements in the 2012/13 academic year. The central document is the annual report and accounts (Item 11b) which shows that the financial outturn for the year was positive, although not by very much, and the performance programme was extremely good and was well received within both the educational and cultural sectors.

At this meeting we also produce our annual report from the Teaching and learning Board (Item 9), which is the equivalent of the report of the Academic board in a larger institution. TLB is the most senior academic committee of the School and takes overall responsibility for academic standards and the proper conduct of academic affairs. Again, this year's report is very positive in terms both of the conduct of business – especially the management of the taught degree-awarding powers process – and the level of student achievement.

In respect of financial matters, the half –year management accounts (Item 21) are showing an appreciable positive variance – largely due to the delay in completing Milton Court - which will be needed at year end. The accounts show some pressure on fee income caused by a small shortfall in the student roll (continuing plus new enrolments) which is largely attributable to over-optimism in projected recruitment to a new postgraduate programme. The current forecast outturn for FY 2013/14 is, however, broadly in balance. The preliminary budget for 2013/14 (Item 20) is also broadly in balance, although careful monitoring of student recruitment will be needed to deliver more challenging intake targets for AY 2014/15.

Milton Court opened to great acclaim and a media digest will be available at the meeting. As the Principal's general report makes clear (Item 8), there is no room for complacency and the senior management team have identified a number of operational issues that will require attention and investment if the School is to meet the challenges ahead while maintaining high standards.

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

## **Part 1 - Public Agenda**

1. **APOLOGIES**

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

3. **PUBLIC MINUTES**

To agree the public minutes and summary of the meeting held on 18 September 2013.

**For Decision**  
(Pages 1 - 6)

4. **REMUNERATION COMMITTEE**

a) Public Minutes of the Remuneration Committee (Pages 7 - 10)

To receive the public minutes of the Remuneration Committee held on 24 September 2013.

**For Information**

b) Terms of Reference of the Remuneration Committee (Pages 11 - 12)

To approve the Terms of Reference of the Remuneration Committee.

**For Decision**

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

To receive the public minutes of the Audit & Risk Management Committee held on 4 November 2013 (To Follow).

**For Information**

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

To receive the public minutes of the Finance & Resources Committee held on 4 November 2013 (To Follow).

**For Information**

7. **TERMS OF REFERENCE OF THE BOARD OF GOVERNORS OF THE GUILDHALL SCHOOL OF MUSIC & DRAMA AND FREQUENCY OF MEETINGS**

Report of the Town Clerk.

**For Decision**  
(Pages 13 - 14)

8. **PRINCIPAL'S GENERAL REPORT**

Report of the Principal.

**For Information**  
(Pages 15 - 20)

9. **TEACHING & LEARNING BOARD ANNUAL REPORT 2012//2013**

Report of the Principal.

**For Information**  
(Pages 21 - 36)

10. **RESEARCH AND KNOWLEDGE EXCHANGE COMMITTEE ANNUAL REPORT 2012-13**

Report of the Principal.

**For Information**  
(Pages 37 - 56)

11. **HEFCE ANNUAL ACCOUNTABILITY RETURN 2013**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 57 - 58)

a) Annual Assurance Return (Pages 59 - 60)

**For Information**

b) Audited Financial Statements (Pages 61 - 82)

**For Decision**

c) Internal Audit Update (Pages 83 - 94)

**For Information**

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

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

14. **EXCLUSION OF THE PUBLIC**

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

## **Part 2 - Non Public Agenda**

### **15. NON PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 18 September 2013.

**For Decision**  
(Pages 95 - 98)

### **16. \*NON PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**

To receive the non-public minutes of the Remuneration Committee held on 24 September 2013.

**For Information**  
(Pages 99 - 100)

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

To receive the non-public minutes of the Audit & Risk Management Committee held on 4 November 2013 (To Follow).

**For Information**

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

To receive the non-public minutes of the Finance & Resources Committee held on 4 November 2013 (To Follow).

**For Information**

### **19. HEFCE ANNUAL ACCOUNTABILITY RETURN 2013**

a) Accounts Direction (Pages 101 - 112)

**For Information**

b) Financial Results, Forecast Tables and Financial Commentary (Pages 113 - 120)

**For Decision**

c) Audit & Risk Management Committee - Annual Report (Pages 121 - 128)

**For Information**

d) Economy, Efficiency and Effectiveness (Pages 129 - 140)

**For Information**

e) Letters of Representation (Pages 141 - 142)

**For Information**

20. **GUILDHALL SCHOOL BUDGET REPORT - 2014/15**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 143 - 156)

21. **FINANCE REVIEW**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 157 - 164)

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

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

**Governors Only**

24. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 18 September 2013.

**For Decision**

25. **CONFIDENTIAL REPORT**

Report of the Principal.

**For Decision**

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

**Wednesday, 18 September 2013**

Minutes of the meeting of the Board of Governors of the Guildhall School of Music and Drama held at Committee Room - 2nd Floor West Wing, Guildhall on Wednesday, 18 September 2013 at 1.45pm

### **Present**

#### **Members:**

Alderman David Graves (Chairman)	Gareth Higgins
Deputy John Bennett (Deputy Chairman)	Paul Hughes
Deputy John Barker	Professor Barry Ife
Sir Andrew Burns	Pamela Lidiard
Deputy John Chapman	Jeremy Mayhew
Christina Coker	Kathryn McDowell
Neil Constable	Ann Pembroke
Ieuan Davies	Jeremy Simons
Daniel Evans	Angela Starling
Marianne Fredericks	

#### **In Attendance**

George Gillon (Chief Commoner)  
Deputy Catherine McGuinness

#### **Officers:**

Daniel Hooper	- Town Clerk's Department
Matthew Pitt	- Town Clerk's Department
Duncan Barker	- Guildhall School of Music & Drama
Christian Burgess	- Guildhall School of Music & Drama
Sandeep Dwesar	- Guildhall School of Music & Drama
Helena Gaunt	- Guildhall School of Music & Drama

#### **1. APOLOGIES**

Apologies were received from John Scott.

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

Deputy Catherine McGuinness declared a non-pecuniary interest as her daughter was studying at the School.

Deputy Catherine McGuinness and Deputy John Chapman declared non-pecuniary interests as Members of the Worshipful Company of Musicians.

Sir Andrew Burns declared a non-pecuniary interest as Chairman of the Hestercombe Gardens Trust.

3. **PUBLIC MINUTES**

The public minutes and non-public summary of meeting held on 13 May 2013 were approved.

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

The public minutes and non-public summary of the Finance and Resources Committee meetings held on 30 April and 5 September 2013 were noted.

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

The public minutes and non-public summary of the Audit and Risk Management Committee held on 1 July 2013 were noted.

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

The public minutes and non-public summary of the Remuneration Committee held on 8 July 2013 were noted.

7. **ELECTION OF A GOVERNOR TO SERVE ON THE FINANCE AND RESOURCES COMMITTEE**

The Chairman noted that there was a vacancy to be filled on the Finance and Resources Committee of the Board of Governors and therefore sought expressions of interest from the Board.

Jeremy Mayhew being the only Governor indicating his willingness to serve was therefore elected to serve on the Finance and Resources Committee for the remainder of the corporate year.

**RESOVLED** – That Jeremy Mayhew be elected to the serve on the Finance and Resources Committee of the Board of Governors of the Guildhall School of Music and Drama.

8. **PRINCIPAL'S GENERAL REPORT**

The Board received a report of the Principal updating the Board on the following areas:-

**Quality Assurance Agency (QAA) Report**

The Principal tabled the executive summary of the QAA report regarding the application by the School for the grant of degree awarding powers, which had arrived on the morning of the Board meeting. He advised that the language used to describe the School was very positive and that the School's application (which would be considered later in the Autumn) was well-positioned and cautious optimism was appropriate regarding a positive outcome before the Privy Council, the decision-making body.

**Milton Court**

The Principal advised that snagging was underway on the project with a total of 6038 issues having already been reduced down to 734. He expected the majority of those outstanding matters to be resolved prior to the official opening on 26 September.



Some Members expressed concern that there had been no arrangements put in place to compensate the School if the project was delayed.

### **National Student Survey**

The Principal reported that the most recent results of the National Student Survey were less impressive than in earlier years. The view expressed in the Principal's report, that it was essential to identify the reasons for the fall in student satisfaction, were endorsed by the Chairman.

### **Recruitment**

The principal reported that the School had been a little over-optimistic in hoping it could fill places on the new Orchestral Artistry course in 13/14 but reported that four vacancies in the music department were now filled. Overall student recruitment was on target except for postgraduate music, nearly all being vacancies in the Orchestral Artistry course.

## **9. CHILDREN AND YOUNG PEOPLE SAFEGUARDING POLICY**

The Board considered a joint report of the Principal and the Town Clerk seeking approval to a revised Safeguarding Policy for the School.

The Board agreed a proposal put forward by the Chairman that Christina Coker and Marianne Fredericks be appointed as lead governors on safeguarding.

In response to a Member's question the Principal responded that vulnerable adults were discussed as part of the policy but in the interests of expediting the children's policy it was agreed that an adult policy would follow.

In response to another question, the Principal confirmed the School needed to adopt a proactive approach to educating students and current staff on safeguarding issues.

The Chairman reported that all governors would receive training, with lead governors receiving additional training on a date to be arranged near the end of October 2013.

**RESOLVED** – That,

- a) the Child Safeguarding Policy be approved; and
- b) Christina Coker and Marianne Fredericks be appointed lead governors for Child Safeguarding.

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

There were no questions.

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

There were no urgent items.

## **12. EXCLUSION OF THE PUBLIC**

**RESOLVED** – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on

the grounds that they involve the likely disclosure of exempt information as defined in Paragraph 3 of Part I of Schedule 12A of the Local Government Act as follows:-

Item	Paragraph
12-14, 16-22	3
15	2
25	7
26	1&4

13. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 13 May 2013 were approved.

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

The non-public minutes of the Finance and Resources Committee meetings held on 30 April and 5 September 2013 were noted.

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

The non-public minutes of the Audit and Risk Management Committee meeting held on 1 July 2013 were noted.

16. **\*NON PUBLIC MINUTES OF THE REMUNERATION COMMITTEE**

The non-public minutes of the Remuneration Committee meeting held on 8 July 2013 were noted.

17. **FEE SCHEDULE FOR 2014/15**

The Board approved a report of the Principal.

18. **GUILDHALL SCHOOL ENTERPRISE BUSINESS PLAN AND UPDATE ON ACTIVITY TO DATE**

The Board approved a report of the Assistant Principal.

19. **2014 ACCESS AGREEMENT**

The Board received a report of the Principal.

20. **TEACHING AND LEARNING STRATEGY**

The board received a report of the Assistant Principal.

21. **DEVELOPMENT OFFICE ANNUAL REPORT 2012/13**

The Board received a report of the Head of Development.

22. **DEVELOPMENT REVIEW REPORT AND RECOMMENDATIONS**

The Board approved a report of the Head of Development.

23. **FINANCE REVIEW JULY 2013 PERIOD 4, 2013/14 FINANCIAL YEAR**

The Board received a report of the Chief Operating and Financial Office.

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

There were no questions.

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

There was one urgent item relating to a Tenancy at Will agreement.

**GOVERNORS ONLY**

**26. OPERATION PERILLA**

The Board received a verbal update of the Principal.

**27. SENIOR STAFF ROLES**

The Board received a verbal update of the Principal.

**The meeting ended at 3.24pm**

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Chairman

**Contact Officer: Rakesh Hira**  
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**rakesh.hira@cityoflondon.gov.uk**

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**REMUNERATION COMMITTEE OF THE BOARD OF GOVERNORS OF THE  
GUILDHALL SCHOOL OF MUSIC & DRAMA  
Tuesday, 24 September 2013**

Minutes of the meeting of the Remuneration Committee of the Board of Governors of  
the Guildhall School of Music & Drama held at Guildhall, EC2, on Tuesday, 24  
September 2013 at 1.45 pm

**Present**

**Members:**

Deputy John Bennett  
Sir Andrew Burns  
Neil Constable  
Alderman David Graves  
Professor Barry Ife  
Pamela Lidiard  
Jeremy Simons

**Officers:**

Chrissie Morgan	- Director of Human Resources
Rakesh Hira	- Committee & Member Services Officer, Town Clerk's Department

Alderman David Graves took the Chair.

**1. APOLOGIES**

There were no apologies.

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

There were no declarations.

**3. ELECTION OF CHAIRMAN**

Governors proceeded to elect a Chairman pursuant to Standing Order No. 29. Neil Constable being the only Non - Common Council Governor indicating his willingness to serve, was duly elected Chairman for the ensuing year, and took the Chair.

**4. ELECTION OF DEPUTY CHAIRMAN**

Governors proceeded to elect a Deputy Chairman pursuant to Standing Order No. 30. Aldermen David Graves being the only Governor indicating his willingness to serve was duly elected Deputy Chairman for the ensuing year.

5. **PUBLIC MINUTES**

The public minutes of the meeting held on 8 July 2013 were approved as a correct record.

Matters Arising

**Salaries**

The Director of Human Resources informed the Committee that all salaries over £100k were subject to approval by the Court of Common Council following the introduction of the Localism Act 2011.

6. **PROPOSED TERMS OF REFERENCE**

Governors discussed the proposed Terms of Reference of the Remuneration Committee. It was noted that the Terms of Reference needed to be more detailed with various additions and amendments.

The Chairman explained that he would, in due course, meet with the Chairman of the City Corporation's Establishment Committee to build and maintain a positive relationship.

It was noted that a vacancy existed on this Committee, which would be raised at the next Board meeting.

**RESOLVED** – That the Terms of Reference of the Remuneration Committee be approved as below and submitted to the next Board of Governors meeting:

The Remuneration Committee provides advice to the Board of Governors of the Guildhall School of Music & Drama. It is recognised that all matters relating to employment of staff are within the purview of the City Corporation's Establishment Committee.

**Constitution**

- The Chairman of the Board of Governors of the Guildhall School of Music & Drama
- The Deputy Chairman of the Board of Governors of the Guildhall School of Music & Drama
- At least three non-Common Council Governors
- Two Common Council Governors
- The Principal of the Guildhall School of Music & Drama (except when the Committee discusses his or her remuneration)
- May include up to three other lay/independent members (who are not necessarily members of the governing body)

**Quorum**

- At least three Governors

## **Terms of Reference**

- To take note of staff remuneration, the pay structure and benchmark the School against the rest of the higher education sector.
- To look at pay equality, gender, ethnicity and other appropriate balances and to flag any significant discrepancies within the School.
- To satisfy itself with the procedures in place at the School to allow staff to make representations about their pay.
- To satisfy itself that any ad hoc or personalised payments that might distort the basic remuneration structure are made according to transparent and justifiable rules.
- To benchmark the salary of the Principal against sector comparators and is (or is not) content with the outcome of the benchmarking.
- To make recommendations to the Board of Governors and the Establishment Committee in respect of overall staffing pay structure, having regard to equal opportunities.

It was agreed that the Committee would meet at least annually and provide an annual report to the Board of Governors.

### **7. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE REMUNERATION COMMITTEE**

There were no questions.

### **8. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

### **9. EXCLUSION OF THE PUBLIC**

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

<b>Item</b>	<b>Paragraph</b>
10	2

### **10. NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 8 July 2013 were approved as a correct record.

**11. NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE REMUNERATION 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 3.32 pm**

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Chairman

**Contact Officer: Rakesh Hira  
tel. no.: 020 7332 1408  
rakesh.hira@cityoflondon.gov.uk**



## **Remuneration Committee – Terms of Reference**

The Remuneration Committee provides advice to the Board of Governors of the Guildhall School of Music & Drama. It is recognised that all matters relating to employment of staff are within the purview of the City Corporation's Establishment Committee.

### **Constitution**

- The Chairman of the Board of Governors of the Guildhall School of Music & Drama
- The Deputy Chairman of the Board of Governors of the Guildhall School of Music & Drama
- At least three non-Common Council Governors
- Two Common Council Governors
- The Principal of the Guildhall School of Music & Drama (except when the Committee discusses his or her remuneration)
- May include up to three other lay/independent members (who are not necessarily members of the governing body)

### **Quorum**

- At least three Governors

### **Terms of Reference**

- To take note of staff remuneration, the pay structure and benchmark the School against the rest of the higher education sector.
- To look at pay equality, gender, ethnicity and other appropriate balances and to flag any significant discrepancies within the School.
- To satisfy itself with the procedures in place at the School to allow staff to make representations about their pay.
- To satisfy itself that any ad hoc or personalised payments that might distort the basic remuneration structure are made according to transparent and justifiable rules.
- To benchmark the salary of the Principal against sector comparators and is (or is not) content with the outcome of the benchmarking.
- To make recommendations to the Board of Governors and the Establishment Committee in respect of overall staffing pay structure, having regard to equal opportunities.

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# Agenda Item 7

<b>Committee:</b> Board of Governors of the Guildhall School of Music & Drama	<b>Date:</b> 18 November 2013
<b>Subject:</b> Terms of Reference of the Board of Governors of the Guildhall School of Music & Drama and Frequency of Meetings	Public
<b>Report of:</b> Town Clerk	For Decision

## Summary

1. As part of the post-implementation review of the changes made to the governance arrangements in 2011 it was agreed that all Committees/Boards should review their terms of reference. This will enable any proposed changes to be considered in time for the reappointment of Committees by the Court of Common Council.
2. The terms of reference of the Board of Governors of the Guildhall School of Music & Drama are set out at Appendix A for your consideration. It is proposed that the approval of any further changes to the Board's terms of reference be delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman.
3. The Board is also required to review the frequency of its Board meetings.

## Recommendations

- a) That, subject to any comments, the terms of reference of the Board be approved for submission to the Court, as set out at Appendix A, and that any further changes required in the lead up to the Court's appointment of Committees be delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman; and
- b) Governors consider whether any change is required to the frequency of the Board's meetings.

## **Contact:**

Rakesh Hira

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

**Terms of Reference**

To be responsible for:-

- (a) the approval of a strategic plan and the determination of the educational character and the mission/aims of the Guildhall School of Music & Drama and oversight of its activities;
- (b) the approval of an annual Business Plan;
- (c) the approval of annual estimates of income and expenditure;
- (d) the approval of the annual audited financial statements of the Guildhall School of Music & Drama;
- (e) the appointment of the Principal of the Guildhall School of Music & Drama

<b>Committee(s):</b>	<b>Date(s):</b>
Board of Governors of the Guildhall School of Music & Drama	18 <sup>th</sup> November 2013
<b>Subject: Principal's General Report</b>	
<b>Report of: Principal</b>	<b>Public</b>
	<b>For Information</b>
<p style="text-align: center;"><b><u>Summary</u></b></p> <p>This report updates the Board on a number of general issues, including:</p> <ul style="list-style-type: none"> <li>• Awards and Prizes</li> <li>• 2013/14 recruitment</li> <li>• Applications for 2014</li> <li>• Opening of Milton Court</li> <li>• Operational priorities for 2013/14 session</li> </ul> <p>Recommendation:</p> <ul style="list-style-type: none"> <li>➤ that the Board receives the report and notes its contents</li> </ul>	

## **Main report**

### **1 Awards and Prizes**

Daniel Harding Israelsen (Alumnus)

- Winner of the Jazz Prize presented by the Anjool Malde Trust

Ben Gernon (Alumnus)

- Dudamel Fellow with the LA Phil for 13/14

Charlotte Skidmore (BMus 4, Student of Kate Paterson)

- Winner of the Geraint Morris Music Award

Bryony Keyse (BMus 4, Classical Piano, student of Philip Jenkins)

- Winner of the National eisteddfod solo piano competition

Saxophone quartet 'Kaleidoscope Quartet' (MMus students: Guy Passey, John Moore and alumni Ian Dingle and Sally MacTaggart)

- Selected as Tunnell Trust Artists for 2014-15

Sophia Dee (BMus 3 Piano, student of Joan Havill)

- 1<sup>st</sup> Prize in the 2013 Manchester International Piano Concerto Competition

Idomeneo Quartet (Mark Derudder, Viktor Stenhjem, Miguel Rogriguez, Pau Codina)

- 2<sup>nd</sup> Prize in the Trondheim International Chamber Music Competition

Joshua Owen Mills (2<sup>nd</sup> year Opera Course, student of Adrian Thompson and Yvonne Kenny)

- 1<sup>st</sup> Prize in the MOCSA Young Welsh Singer of the Year
- Winner of the Guildhall School Wigmore Recital Prize

Ashley Fripp (Artist Diploma, student of Ronan O'Hora)

- 3<sup>rd</sup> Prize in the 2012 European Piano Competition in Normandy

Rodrigo de Vera (Fellow, student of Theresa Goble and Dominic Wheeler)

- Selected as the next Trainee Repetiteur at ENO starting January 2014 (third consecutive Guildhall School student to have been selected for this position)

## 2 2013/14 recruitment

Recruitment for 2013/14 has gone reasonably well. There are 856 fte expected to be enrolled on programmes of study by 1 December 2013 compared with 804.5 in 2012, a 6.4% increase in the student body (see table below).

	Enrolled*		Expected to enrol		Total Headcount	Total FTE count	2012 PLAN AMENDED (fte)
	Headcount	FTE count	Headcount	FTE count			
UG Music	392	392			392	392	397
UG Acting	46	46			46	46	49
BA Tech Theatre	99	99			99	99	103
PG Acting	34	32			34	32	29
PGT Music	303	271	1	1	304	272	275
Research	17	14	1	1	18	15	22
<b>Grand Total</b>	<b>891</b>	<b>854</b>	<b>2</b>	<b>2</b>	<b>893</b>	<b>856</b>	<b>875</b>

*\*Enrolled includes fully enrolled and temporarily enrolled. A 'temporarily enrolled' student will have some element of their enrolment outstanding (the presentation of a certificate, or the payment of an instalment for instance).*

However, the School is 19 fte below the 2013/14 target for new and continuing enrolments. The principal reasons for this shortfall are:

- Under-recruitment in the Guildhall Artist Masters Performance pathway, which includes Orchestral Artistry (25 fte down against intake target), but some of the effects have been mitigated by a higher than expected continuation rate onto Part 2 of the programme
- a small under-recruitment in undergraduate music (3fte down against intake target)
- An unusually high drop out of six students from the first year of the undergraduate technical theatre programme, all for different reasons
- the vagaries of rounding up ftes over 600 different cells in the student number plan, which will be addressed in the next revision of the student number plan by only rounding up to 0.5.

In addition to those students enrolled on validated programmes of study, there will be 50 other students in the School during the year, excluding extra mural students:

Erasmus/Visiting	19
Fellows	27
Visiting: Tokyo College	4
<b>Total</b>	<b>50</b>

### **3 Applications for 2014**

2014 applications are encouraging, after a downward trend following changes in the funding of student support in the Browne Review. As at 18 October, 879 applications for undergraduate programmes had been received (up 19%) and 725 for postgraduate (up 28%). Applications in Music were up 5% at undergraduate level and 26% postgraduate.

Applications (excluding erasmus)	2008 entry at 1 Oct	2009 entry at 1 Oct	2010 entry at 1 Oct	2011 entry at 1 Oct	2012 entry at 6 Oct	2013 entry at 11 Oct	2014 entry at 18 Oct	
UG	Applications	Applications	Applications	Applications	Applications	Applications	Applications	% increase from previous year
Music	140	321	283	460	600	572	601	5%
Acting	87	93	136	130	146	144	257	78%
Technical Theatre	0	4	14	13	14	20	21	5%
<b>Total</b>	<b>227</b>	<b>418</b>	<b>433</b>	<b>603</b>	<b>760</b>	<b>736</b>	<b>879</b>	<b>19%</b>

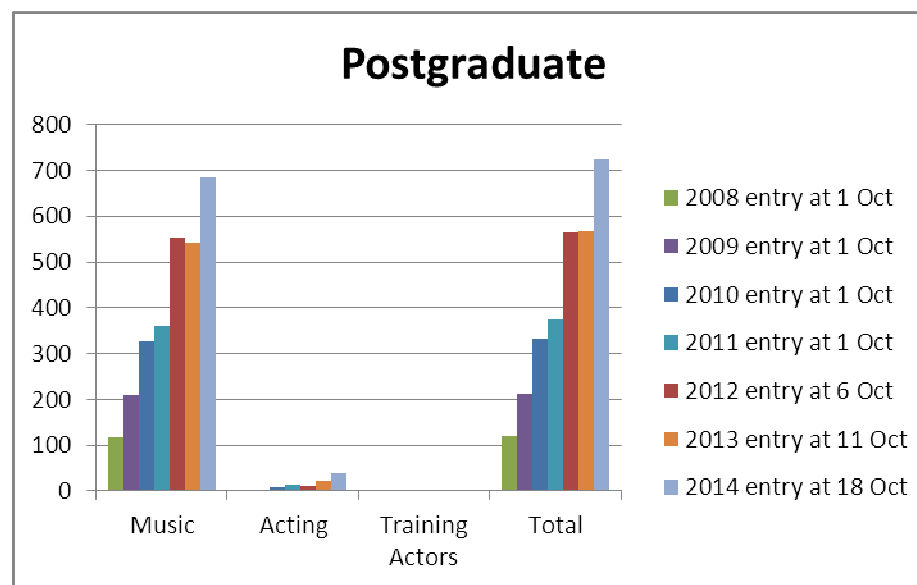
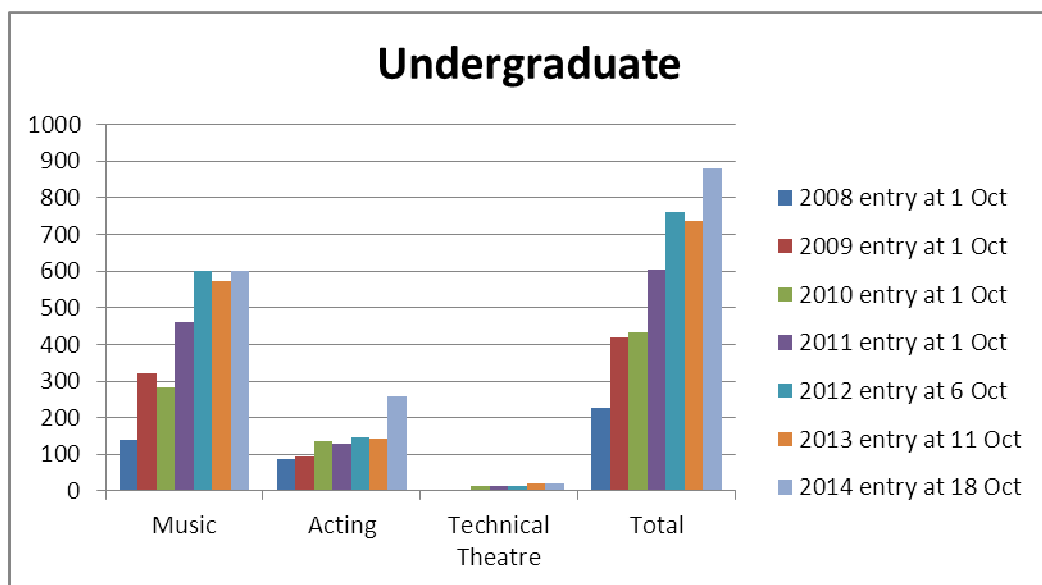
	2008 entry at 1 Oct	2009 entry at 1 Oct	2010 entry at 1 Oct	2011 entry at 1 Oct	2012 entry at 6 Oct	2013 entry at 11 Oct	2014 entry at 18 Oct	
PG	Applications	Applications	Applications	Applications	Applications	Applications	Applications	% increase from previous year
Music	117	209	326	360	554	543	685	26%
Acting	N/A	N/A	7	15	10	23	39	70%
Training Actors	3	4	0	0	0	1	1	0%
<b>Total</b>	<b>120</b>	<b>213</b>	<b>333</b>	<b>375</b>	<b>564</b>	<b>567</b>	<b>725</b>	<b>28%</b>

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<b>Total UG+PG</b>	<b>347</b>	<b>631</b>	<b>766</b>	<b>978</b>	<b>1324</b>	<b>1303</b>	<b>1604</b>	<b>23%</b>
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2013 entry application deadline is 10 October (10 days later than 2012 entry deadline) so figures are compared to 6 Oct 2012, 3 working days after 1 Oct 2012 deadline.

2014 entry application deadline is extended to 18 October (8 days later than the 2013 entry deadline)





#### **4 Milton Court**

Following Practical Completion (PC) of Milton Court on 5 July 2013, 6,098 snags and defects were formally identified and 66 recommendations were made by the District Surveyor (DS). In addition, issues have arisen as the building has started to be used by the School, and these are brought to the attention of Sir Robert McAlpine (SRM) and the design team as appropriate. SRM and a significant number of sub-contractors have remained in the building throughout the summer vacation in order to deal with all the above matters, and they continue to do so. From the beginning of September, almost all snagging rectification is taking place out of hours, so that the School has uninterrupted and unimpeded access during the day.

As at 30 October 2013, there were 512 snags outstanding of the original 6,098, together with three recommendations made by the District Surveyor.

Informal monitoring and discussion of progress and priorities happens on a day-to-day basis by means of direct dialogue with SRM managers who are in the building most of the time. Formal monitoring takes place on a weekly basis at a meeting attended by the School, Heron, SRM, relevant sub-contractors, the quantity surveyor and contract administrator, the architects and other relevant members of the design team as appropriate. In this way, progress is monitored and priorities for the School identified. Any timing clashes are also discussed and solutions agreed.

It is fair to say that none of the attendees of the weekly meeting expected still to be as actively involved in the building some 3½ months after PC, and all parties would wish that this stage of the project could be brought to a close. However it is a very complex building, and the design team's and the School's expectations and standards are high. It is anticipated by the School that a conclusion is still some weeks away.

Notwithstanding the resultant frustration, Heron and the construction and design teams continue to engage positively with the project. All parties remain committed to a successful conclusion of all outstanding issues, achieved with minimal disruption caused to the School.

Contractually, SRM are of course obliged to deal with all formally recorded snags and DS recommendations to the satisfaction of Heron and the School, as this was a condition of the PC Certificate being issued. The City also has the means to maintain pressure on Heron, as the 2007 Development Agreement provides that the residential tower cannot be occupied before the School is complete. Heron must therefore obtain the City's permission for each batch of apartments to be occupied, and the Chamberlain, as lead officer for this project, is perfectly entitled to withhold permission if it is felt necessary.

The building was formally opened on 26<sup>th</sup> September with a gala concert conducted by Edward Gardner, conferment of honorary fellowships and a reception and open house. The first public performance took place on 4 October with a performance of

Beethoven's 9<sup>th</sup> Symphony conducted by James Gaffigan. Subsequent public performances in the concert hall have included Barbican associate ensembles the Britten Sinfonia\* and the Academy of Ancient Music, the BBC Singers\* and the Gewandhaus quartet (\*live broadcasts on BBC Radio 3); and in the theatres performances of Chekhov's *The Seagull* and *The Three Sisters*). Reactions to the quality of all three venues have been almost uniformly positive, including a five-star review of the opening concert by Richard Morrison in *The Times*. A digest of media coverage will be available at the meeting.

## **5 Operational priorities for 2013/14 session**

Following the euphoria of Milton Court, the senior management team has agreed a schedule of tasks to be taken forward to ensure that the School's management systems and processes are as good as its academic and artistic standards. The following areas have been identified as priorities, and an outline workplan has been agreed to resolve a number of problems that have arisen over the past months and years:

- Greater clarity and consistency over student number planning, monitoring, budgeting and management accounting, including the consistent reporting of management data
- A review of space allocation across the School's estate, the management and prioritisation of allocations for new and existing activities, co-locations and adjacencies, and articulation with third-party users including the Barbican Centre and other partners
- Improvements in the interface with central corporate systems including the operation of CLPS and its impact on the School's day-to-day procurement of goods and services
- Improvement in the interface with corporate HR, including job evaluation, grading of posts, recruitment and management of communications with staff
- Development of an international strategy within which to manage relationships with peer institutions abroad, artistic and educational partnerships and exchanges, and international recruitment

The senior management team has agreed to treat these operational issues as strategic priorities for the 2013/14 session.

Contact:

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# Agenda Item 9

Committee:	Date:	
Board of Governors of the Guildhall School of Music & Drama	18 November 2013	
Subject: <b>Teaching &amp; Learning Board Annual Report 2012//2013</b>		
Report of: The Principal		Public  For information
<div><b>Executive Summary</b></div> <p>The Teaching &amp; Learning Board is the School’s senior academic committee and is responsible for all teaching, examination and research within the School and the School’s academic reputation.</p> <p>The attached report lists the activities of the Board during the last academic year including its consideration of two equality-strand analyses of the data for the 2012 admissions cycle and the 2011/12 assessment cycle. The assessment outcomes and External Examiner comments from the most recent assessment cycle, 2012/13, are also included.</p> <p><b>Recommendation:</b> that the Board note the contents of the attached report.</p> <p><i>This annual report is due to be considered at the Teaching &amp; Learning Board’s meeting on 11 November (after the Board of Governors paper deadline), any amendments will be reported to the Board verbally.</i></p>		

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## Teaching &amp; Learning Board



Tuesday 11 November 2013

## Teaching & Learning Board annual report 2012/13 to the Board of Governors on academic strategy, standards, assurance and enhancement

The Teaching & Learning Board is the School's senior academic committee and is responsible for all teaching, examination and research within the School and the School's academic reputation.

The Teaching & Learning Board met on six occasions during the year, twice each term. The meetings were chaired by either the Principal or the Assistant Principal.

### 1. Academic strategy

The Teaching & Learning Board continued to monitor the action plan associated with the Teaching & Learning Strategy (2008-2013), whilst at the same time discussing the development of a new Teaching & Learning Strategy to link to the revised 2012 School strategy and investment plan. During the year, the Board considered various strands to be incorporated into the new strategy:

- the distinctiveness of Guildhall graduates and the programmes offered;
- technology enhanced flexible learning;
- assessment and feedback;
- the research/teaching nexus.

The Board approved the new *Teaching and Learning Strategy, 2013-17* and action plan in June.

Linked to the new strategy were the development of **cross-School principles of feedback and assessment**, to supplement the existing principles of assessment in the Academic Regulatory framework, and **common School-wide undergraduate and postgraduate assessment criteria**. It is expected that these School-wide criteria will be a 'philosophical hybrid' or benchmark to which all discipline and assessment specific criteria will point. The BA and MA in Acting programmes have been the first to adopt the School-wide criteria and other programmes will do so as part of the revalidation process in due course.

#### ***Taught Degree Awarding Powers (TDAP) scrutiny***

The Board monitored the progress of the TDAP scrutiny and the Board and its subcommittees were observed by the TDAP team as follows:

- Teaching & Learning Board (October, November & May)
- Music Programme Board (October)
- Academic Staff Committee (January)
- Drama Programme Board (February)
- Research & Knowledge Exchange Committee (February)
- Revalidation: BMus and Guildhall Artist Masters (May)
- Validation - MA Opera Making & Writing (June)

During the year, further work was undertaken to develop the School's quality framework for a post TDAP environment including (but not limited to):

- Amendments to reflect changes to the UK Quality Code
- Amendments to reflect the new strategic plan
- An External peer criteria and nomination process
- A (re) validation report template

- Due diligence partnership profile and checklist templates and Student exchange checklist template (Erasmus-type) [Note: these were not new but revised versions of existing documentation.]

## 2. Academic standards

### 2.1 Assessment process and boards

The assessment processes, once again, ran very smoothly, with assessments and results processed quickly and efficiently. The TDAP scrutiny team observed five key assessment events during 2012/13:

- Mid-Year (interim) Music Programme Assessment Board (February)
- Extenuating Circumstances Panel (July)
- Drama Programme Assessment Board (July)
- Music Programme Assessment Board (July)
- School Assessment Board (July).

The robustness of the School's assessment arrangements were confirmed by the External Examiners, who commented in their reports:

**"The programme assessment board was impressively well run, with clearly defined roles in the process assigned to different staff, evidently thorough understanding of both the regulations and the positions of specific students, and a usefully reflective discussion on the year's results."** [BMus, Dr Janet K Halfyard]

**"The arrangements for examinations etc are excellent."** [BMus, Professor Trevor Herbert]

**"The process for assessment and determination of awards is rigorous. The conduct of the Assessment Board is painstakingly consistent, fair and sound. All awards are discussed thoroughly at considerable length."** [BA in Technical Theatre Arts, Diane Willmott]

**"Assessment processes for this programme and the conduct of the Assessment Board that I attended remain thorough, sound and fair."** [MA in Music Therapy, Adrienne Freeman]

### 2.2 Assessment results

At the School Assessment Board in July results and data analyses from both drama and music were considered side-by-side. Again the different undergraduate degree classification splits across the programmes were an issue for discussion.

2013 data as at lock-downs on Monday 1 July 2013 (Music) and Tuesday 17 July 2013 (Drama); the data given further in the report includes the deferred and resit results considered in September.

	Percentage of those classified (at same point in the year – ie lock down)								
	First			Upper second			Lower second		
	2013	2012	2011	2013	2012	2011	2013	2012	2011
BMus	38.4	39.2	29.9	51.2	54.4	58.4	10.5	6.3	11.7
BA Acting	29.4	9.5	4.2	64.7*	81.0*	66.7	5.9	9.5	29.2
BA TTA/ SMTT	30.0	25.0	20.0	50.0	66.7	76.0	20.0	8.3	4.0

\* Excluding degree result from previous cohorts

However, it was noted that the different pattern of classification recommendations across the three undergraduate programmes and the widening gap which had been commented on in previous years now showed some signs of evening up and this might be signalling a greater consistency across the board in the use of assessment criteria. The BMus programme had the highest proportion of firsts (38.4%). However, the BMus External Examiners felt that was not without precedent in the sector and the results were comparable with those of other similar institutions. With a student body selected from the highest achievers who had benefitted from an intensive training, it would be unusual if there were not a good proportion of firsts. It was felt that individual departments should conduct a more in depth analysis of their results.

### **Outcome of summer 2013 assessments (with 2012 & 2011 comparisons)**

#### **Undergraduate (as at 29 October 2013)**

<b>2013 UG cohort</b> 151 students:		<b>2012 UG cohort:</b> 140 students:		<b>2011 UG cohort:</b> 139 students:	
	% split		% split		% split
1st	33.11	1st	27.86	1st	21.58
2.1	49.67	2.1	60	2.1	59.71
2.2	11.92	2.2	7.14	2.2	12.94
3	0	3	0	3	0
Ord	0.66	Ord	0.71	Ord	0.71

Programme & year	No. of students in Final Year	Degree Class				Other assessment outcomes			
		1st	2.1	2.2	3rd	Ord	Resits	Defers	Misc.
July 2013									
BMus	101	35	47	11		1		2	1 CertHE, 4 Int
BA TECH	31	9	16	6					
BA Acting	19	6	12†	1					
Totals	151	50	75	18	0	1		2	5
July 2012									
BMus	90	32	48	6		1		1*	2 Int
BA SMTT	27	6	17	2					2 DipHE
BA Acting	23	1	19	2				1	
Totals	140	39	84	10	0	1		2	4
July 2011									
BMus	88	24	48	10		1		3	2 Int
BA SMTT	26	5	19	1					1 DipHE
BA Acting	25	1	16	7				1	
Totals	139	30	83	18	0	1		4	3

Int= intermit    FWD=Fail/Withdraw    WD= Withdrawn    \*continuing extenuating circumstances

<sup>†</sup> BA Acting 2013: Class 2.1 includes 1 deferred student from 2011/12

## Postgraduate classifications as at 29 October 2013

2013 PG cohort 190 students:		2012 PG cohort 172 students:		2011 PG cohort 239 students:	
	% split		% split		% split
Distinction	22.6	Distinction	33.7	Distinction	28.9
Merit	26.3	Merit	30.2	Merit	31.4
Pass	2.6	Pass	2.9	Pass	10.0
Progression to next Part (where applicable)	34.7	Progression to next Part (where applicable)	16.7	Progression to next Part (where applicable)	20.9
Resit/defer/misc	13.7	Resit/defer/misc	16.2	Resit/defer/misc	8.8

		Classification			Other assessment outcomes			
Programme & award year	No. of students on programme	Dist.	Merit	Pass	Progression to next part	Resit	Defer	Misc
Sept 2013 assessments								1 FWD (PGDip) 3 WD 5 Int
MMus in Performance	121	16	21	4	60 <sup>1</sup>	3 <sup>2</sup>	8 <sup>2</sup>	
MMus in Composition	6	2	3	0		1 <sup>2</sup>		
MMus in Leadership	6	3	2	1				
MPerf,MComp, MLead Guildhall Artist	27	17	8	0			2 <sup>2</sup>	
Artist Diploma	7	4	0	0			3 <sup>2</sup>	
Graduate Certificate	8	0	2	0	6			
MA in Music Therapy	6	1	5	0				
MA Training Actors	2	0	2	0				
MA Acting	7	0	7	0				
Totals	190	43	50	5	66	4	13	9
Sept 2012 assessments								1 FWD (PGDip) 4 WD 4 Int
MMus in Performance	100	27	29	2	26 <sup>1</sup>	1 <sup>2</sup>	6	
MMus in Composition	6	3	2	0				1 exclusion
MMus in Leadership	7	2	3	1		1 <sup>2</sup>		
MPerf,MComp, MLead Guildhall Artist	42	25	8	1			5	2 FWD (MMus) 1 Int
PGDip in Performance	2	1	1	0				
Graduate Certificate	3	0	0	0	3			
MA in Music Therapy	8	0	7	1				
MA Training Actors	3	0	1	0			2	
MA Acting	1	0	1	0				
Totals	172	58	52	5	29	2	13	13
Sept 2011 assessments								1 FWD 3 WD 1 Int
MMus in Performance	143	26	53	12	40 <sup>1</sup>	2	5	
MMus in Composition	4	1	3	0				
MMus in Leadership	8	4	3	1				
MPerf,MComp, MLead Guildhall Artist	51	38	7	0			6	
PGDip in Performance	2	0	1	1				
Graduate Certificate	19	0	0	8	10			1 FWD
MA in Music Therapy	10	0	6	2				1 PGDip 1 Int
MA Training Actors	2	0	2	0				
Totals	239	69	75	24	50	2	11	8



## 2.3 External Examiners' reports for the 2012/13 cycle

The External Examiner reports noted many strengths and areas of good practice:

- The quality of the written feedback (BMus, Guildhall Artist & Artist Diploma)
- The learning outcomes unambiguously explained (BMus)
- Lecture recitals reformatted as illustrated lectures giving student greater flexibility (BMus)
- The specialised pathways in the programme that prepare students better for employment (BA TTA)
- The introduction of the Graduate Exhibition which was very well executed (BA TTA)
- The opportunity for the External Examiner to meet students at the start of the year (BA Acting)
- The expansion of the TV and Film masterclasses (BA Acting)
- The introduction of the Acting Research Portfolio (MA Acting)
- The polished workshop following the Prima del Teatro experience (MA Acting)
- Musicianship tasks appropriate to the clinical setting (MA Music Therapy)
- Feedback that includes suggestions how students can extend themselves (MA Music Therapy)
- The electives are a valuable part of the programme (Guildhall Artist)

Areas identified by the External Examiners for development included:

- The range and achievability of topics in third-year dissertations (BMus)
- The format of performance assessment panels (BMus)
- More opportunities to learn costume skills (BA TTA)
- Reviewing the complex classification weighting to avoid bunching of marks (BA Acting)
- Reviewing the peer assessment for the 2<sup>nd</sup> year workshop (MA Acting)
- The balance of academic and clinical contexts in the research project (MA Music Therapy)
- Reviewing whether it would be practicable for students to compose for larger ensembles (Guildhall Artist)
- The inclusion in marking criteria on the presentation of scores (Guildhall Artist)

Two External Examiners' reports are awaited for the MA in Training Actors and Guildhall Artist Masters programmes

## 3. The Student experience

### 3.1 Student Feedback

The Teaching & Learning Board considered students' feedback on their learning experiences in a variety of formats, notably the **NSS and WSS 2012 survey outcomes**, the **City University report on its annual meeting with students**, and comments raised by students at the Music and Drama Programme Boards and at the Teaching & Learning Board itself. Due to the excellent support from the President of the Students' Union, Daisy Evans, there was strong student representative engagement throughout the year, both for the committees and for the formal interview sessions with the TDAP auditors and the BMus/Guildhall Artist validation panel.

#### Student surveys 2012

To demonstrate to students that the School takes all their comments very seriously, the Directors of Drama and Music were asked to produce actions plans for the November board meeting responding to the issues raised in the surveys, and then in June provide a progress report on implementing the actions.

The Music Department identified a number of objectives, generally falling under three headings (i) communications (between staff and students, and between staff), (ii) clarification of processes, and (iii) timetabling. The following actions were undertaken during 2012/13:

- Communications ~ the introduction of more staff and student meetings, including an all-music staff meeting with the Director of Music, one-to-one meetings between Heads/Deputy Heads of Departments and students, open call meetings for students after end-of year-assessments.

- (ii) Clarification of processes ~ flow charts and induction sessions explaining how all aspects of the programmes are managed, repertoire requirements included in examination packs and full handbooks provided to Final recital panels, report forms stating that panel reports are written prior to the agreeing of marks.
- (iii) Timetabling ~ sessions with students on timetabling, class schedules for the whole year, where appropriate, distributed to students at the start of the year, the new Asimut room booking system introduced in April.

For Drama, assessment and feedback remained the key area requiring a response and the Department decided to continue with the initiatives introduced during 2011/12, namely an assessment induction session for all Acting students to complement an assessment handbook, and, for technical theatre students, regular staff/student feedback sessions. Both Acting and Technical theatre staff were involved in the cross-School assessment criteria working group and Acting sought amendments to its BA and MA in Acting programmes to introduce the new criteria for the 2013/14 academic year.

#### NSS and Whole School Survey (WSS) outcomes for 2013

NSS	WHOLE SCHOOL			MUSIC			ACTING			TECHNICAL THEATRE		
	% agree 2013	2012	2011	% agree 2013	2012	2011	% agree 2013	2012	2011	% agree 2013	2012	2011
Overall, I am satisfied with the quality of the course.	81	95	87	74	91	79	100	100	100	87	100	96

#### Programme Feedback: Overall I was satisfied with the quality of teaching on this programme

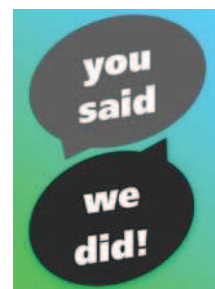
WSS	Agree % 2013 (2012)	Agree % 2013 (2012)	Agree % 2013 (2012)	Agree % 2013 (2012)	Overall average satisfied (2012)
BMus	① 57 respondents	② 30 respondents	③ 41 respondents	④ 38 respondents	
	↓89.4 (93.1)	↑93.3 (89.1)	↓83 (94.7)	↓86.8 (97.1)	↓88 (93)
BA/MA Acting	① 13 respondents	② 8 respondents	③ 5 respondents		
	100 (100)	100 (100)	100 (100)		100 (100)
TTA	① 19 respondents	② 16 respondents	③ 20 respondents		
	↑100 (94.2)	↓87.5 (94.8)	↓90 (100)		↓92.7 (95.6)
Guildhall Artist	GradCert 13 respondents	Part ① 58 respondents	Part ② 6 respondents		
	92.3	91.4 (91.4)	100 (100)		92.2 (93.6)
Music Therapy	① 7 respondents	② 5 respondents			
	100 (100)	↓80 (100)			↓91.7 (100)

Although, there was an overall decline in overall satisfaction across the School in both the NSS and WSS, there were still a number of very pleasing high scores. Departments will be addressing in their action plans the issues raised. For 2013/14, to streamline processes, action plans will be incorporated into annual programme evaluations with a check point earmarked for the May 2014 TLB meeting.

The School's student services were also generally rated very highly, although there were some disappointing declines in satisfaction in some areas; departments have been asked to respond to specific issues raised by students.

		2013 Survey			2012 Survey		
		% Satisfied (excluding n/a)	NSS score	Target	% Satisfied (excluding n/a)	NSS score	Target
IT	Quality of IT provision	69.1	89%	80	69.8	87%	80
	IT support issues handled by staff	↓66.1		80	73.1		80
Library	Quality of Library Services	91.4	↓87%	92	90.1	90%	95
	Library enquiries handled by staff	↑90.3		92	87.6		95
Registry	Opening hours and availability	83.4		87	84.4		87
	Quality of advice and service	82		87	83.1		87
	Awareness of Student Funding Officer's role	↓67.6		78	72.4		75
Finance	Helpfulness and efficiency of staff	↓74.4		83	79.9		85
	Clarity of information regarding fees & other payments	↓72		83	81.9		85
Facilities	Courtesy and efficiency of front desk staff	↓82.8		90	88.8		80
	Service provided by the Cafe Bar	84.5		87	85.3		80
Student Affairs	Range of services	↓81.1	81%	90	88.8	82%	85
	Content of student ezine	↑68		70	65.5		65
	Topics presented at foyer roadshows	46.8		50	48.6		50
Audio Visual	Quality of AV provision	↓65.2		75	70		n/a
	AV support issues handled by staff	↓57.3		75	65.9		n/a

Last year, the Operations Board introduced a "you said:we did" campaign comprising posters and ezine and intranet articles in response to the issues raised by students about operational matters (registry, facilities etc). During this year, the campaign will be extended to include all the points raised by students in the NSS and WSS.



### 3.2 Student regulatory activity during 2012/13 (senior School)

#### (a) Admission appeals

Total School cases 2011/12	3*
Total School cases 2011/12	0
Total School cases 2010/11	3

\*Plus one tuition fee status appeal for which legal advice was sought.

#### (b) Academic misconduct: plagiarism or similar cases

	2012/13	Notes	2011/12 assessment cycle	2010/11
Music	3 cases – 1 not proven (poor referencing)	Plagiarism – all in Year 1 BMus tutorial group work – students required to resubmit work.	3 plus one appeal from previous cycle	10 cases -9 proven
Drama	No cases		No cases	No cases

## (c) Academic appeals arising from 2012/13 assessment cycle (as at 25/10/2011) with yearly comparisons

Programmes with Appeals	2009/10	Upheld	2010/11	Upheld	2011/12	Upheld	2012/13	Upheld
<b>BMus</b>								
Against Class/Award								
Against Fail Withdraw	1	0	1	0	3	1		
Against module mark	1	1	5	1	1	0		
Against resit/resit mark	1	0					1	0
Against final recital report					1	0		
<b>BA ACTING</b>								
Against Class/Award	1	0						
Against Fail Withdraw			1	0				
<b>BA SMTT</b>								
Against Class/Award	1	0			1	0		
Against module mark	1	0			2	0		
<b>Guildhall Artist Masters</b>								
Against Fail Withdraw					1	0		
Against non-progression							1	in progress
<b>MA in Acting</b>								
Against Fail Withdraw							1*	0
<b>TOTAL</b>	<b>6</b>	<b>1</b>	<b>7</b>	<b>1</b>	<b>9</b>	<b>1</b>	<b>2</b>	

\*appeal did not proceed as supporting documentation was not submitted by appellant

**NB:** Guildhall Artist Masters programme: the deadline for postgraduate appeals is 01/11/2013 and there are also students still due to complete who could potentially appeal against a resit or deferred result.

## (d) Disciplinary cases

	Case type	No of students involved	Level of procedure	Outcome
<b>Music</b>	Sundial Court* (smoking)	1	Formal appeals to the Director of Student & Corporate Affairs	Appeal not upheld
	Sundial Court (possession of candles)	1		Appeal upheld
	Sundial Court (tampering with smoke detection equipment)	1	Formal appeal to the Principal	Appeal upheld on the grounds of compassion <sup>†</sup>
	<b>Total cases 2012/13</b>	<b>3</b>		
	<i>Total cases 2011/12</i>	<i>8</i>		
	<i>Total cases 2010/11</i>	<i>5</i>		
<b>Drama</b>	Failure to heed previous verbal warning	1	Informal	Verbal warning re-iterated
	Deviation from accepted institutional and professional standards, behaviour disrupting the learning experience of others, intimidating and threatening to other members	1	Formal (Disciplinary Committee Hearing)	Final written warning
	<b>Total cases 2012/13</b>	<b>2</b>		
	<i>Total cases 2011/12</i>	<i>1</i>		
	<i>Total cases 2010/11</i>	<i>3</i>		
<b>TOTAL CASES FOR SCHOOL 2012/13</b>		<b>5</b>		
<i>2011/12</i>		<i>9</i>		
<i>2010/11</i>		<i>8</i>		

\* Please note there were 17 Sundial Court disciplinary cases throughout the year (10 in 2011/12); only those cases were considered at the corporate level have been included in the table above.

<sup>†</sup> "Completion of procedures" letter issued

**(e) Academic progress review cases**

Under the *Course participation policy* there are a number of mechanisms for monitoring student participation allowing for timely intervention to keep students on track with their studies; from letters and reminders, to more formal case conferences. Where there has been a persistent lack of participation that is not a disciplinary matter, a case will be considered by the Progress Review Committee.

During 2012/13, four students were referred to Progress Review Committee (one in 2011/12, four in 2010/11).

Department	Issue	Outcome of Progress Review Committee meeting
<b>Drama</b>	Participation - behaviour and engagement	Final written warning issued
	Pattern of absences	Termination of studies recommended to School Assessment Board (the student had effectively self-withdraw)
	Exceptional shortcomings in academic performance and poor participation and engagement on the programme	Final written warning issued
<b>Music</b>	Participation and engagement	Requirement to interrupt his studies and return in January 2014.

**(f) Student complaints (formal)**

Area of activity of complaint	Nature of complaint	Level of procedure & outcome
<b>Music</b>	<b>Total cases 2012/13 and 2011/12</b>	<b>0</b>
	2010/11	2
<b>Drama</b>	The nature of a tutor's comments	Stage 1 complaint: no substance to complaint
	<b>Total cases 2012/13</b>	<b>1</b>
	2011/12	3
	2010/11	1
<b>School services (and misc)</b>	Request for an appeal against refusal to provide place in Sundial Court	Considered by Assistant Principal: no evidence or arguments overlooked, not necessary for an appeal panel to review case.
	Complaint concerning level of fees to be charged	Considered by Principal and Chair of Board of Governors; original decision upheld
	<b>Total cases 2012/13</b>	<b>2</b>
	2011/12	1
	2010/11	1
<b>TOTAL CASES FOR SCHOOL 2012/13</b>		<b>3</b>
2011/12		4
2010/11		4

### 3.3 Student employability

During the year, the Teaching & Learning Board reviewed the student employability statement which articulates for each programme of study how career-education, information, advice and guidance is embedded in the curricula, alongside a summary of the general support offered by the School to ease students' transition into employment.

The Board also considered the comparative employment indicators arising from the Destination of Leavers of Higher Education survey (DLHE: a government survey conducted twice a year, surveying students six months after completion of studies). The TLB noted that results were generally good and the School was positioned in the upper quartile nationally. DLHE results at programme level were considered as part of programme annual reviews.

#### Employment indicator: leavers obtaining first degrees from full-time courses

	Total population			Employment indicator (including further study)					Context statistics of respondents	
	Eligible population	Number of respondents	Response rate (%)	Base population	Number employed or studying	Indicator (%)	Benchmark (%)	Standard deviation (%)	Not available for work (%)	Refused to take part in survey (%)
2010/11	105	85	82.5	85	75	92.8	86.9	2.88	0.0	2.4
2009/10	80	70	86.4	70	60	88.6	86.8	3.54	0.0	0.0
2008/09	90	75	84.4	70	60	84.3	86.6	3.76	6.6	1.3

*Please note: during 2012/13 the School was audited by the HEFCE Data Assurance Team on the (DLHE) data Collection for 2010/11. The School received a clean bill of health with just one minor recommendation namely that the DLHE Collection process should be reported on to the School's governors on an annual basis.*

## 4. Research & Knowledge Exchange Committee (RKEC)

The Board considered regular reports from the Research & Knowledge Exchange Committee on research activities, projects and strands and preparations for the School's submission under the Research Excellence Framework (REF) 2014. A revised sabbatical leave scheme was presented to the TLB in March. Under reserved business, termly reports were received on current research student registration and progress.

A separate RKEC annual report will be presented to the Board of Governors.

## 5. Academic Staff Committee

Termly reports were received from the Academic Staff committee on the committee's work. At the start of the year, the Committee approved the professional development framework for teaching staff (encompassing academic induction, academic progression, and professional recognition of teaching expertise) and later in the year, the process for the conferment of title to "Professor" was approved. An academic induction checklist was approved and a method of annual review for hourly paid teaching staff. Learning & development funding requests were considered throughout the year.

## 5. Quality assurance & enhancement activities (in addition to student feedback considerations)

### 5.1 Institutional audit 2010 follow-up

During the year, the implementation plan to address the recommendations of the 2010 institutional audit was monitored. Further work was undertaken on developing the elements of the School's revised and expanded Quality Framework to address the recommendations of the auditors.

### 5.2 Validation matters

The TLB considered and approved documentation leading to a successful revalidation event held under City University's procedures for the **BMus and Guildhall Artist programmes**; the programme was revalidated for five years without any conditions, although there were some recommendations which are being considered by the programme team.

As part of the existing doctoral programme, arrangements for a **Doctoral Composer-in-Residence at the Royal Opera House** were considered by the Board in January. The scheme would be part of a larger educational collaboration with the Royal Opera House in new opera which was welcomed and was expected to gain a lot of external interest. Some practical issues were highlighted for resolution (to be included within the collaboration agreement).

Following the presentation of a proposal in principle in the first term, and full documentation in the second term (and the establishment of a TLB subgroup), a validation event for the new **MA in Opera Making & Writing** was held in June under City University's procedures. The new MA formed a further strand of collaboration with the Royal Opera House, and would offer Guildhall students formative learning experiences in the professional context of the Opera House. The validation event highlighted a few areas where the City team wanted further clarification and a second validation event is due on 18 November 2013.

A proposal in principle for a new **MA in Collaborative Production Practice** (working title) was approved and forwarded to City's Course Board, along with a variety of programme and module amendments. The validation event is expected during the 2013/14 academic year.

### 5.3 Miscellaneous activities

The **Student Charter** received its annual review. Amendments to the **Academic Regulatory Framework** were presented for discussion and approval, most of the amendments were minor clarifications, however new "fit to study and be assessed" provisions were incorporated stressing the responsibility of the student for his/her own health and wellbeing and clarifying that where a student is experiencing problems that are affecting his/her ability to prepare for an assessment or take advantage of the teaching on offer they must inform the School in advance of the assessment and be proactive in seeking support and/or other solutions. Annual reports were considered from teaching support departments (Library, IT and AV) and from the Junior Guildhall. For the first time an annual report was received from the Centre for Young Musicians.

### 5.4 Equality analyses

Equality monitoring reports are considered by the TLB annually in respect of (i) applications, offers and enrolments, and (ii) undergraduate assessment outcomes, and (iii) postgraduate assessment outcomes. Data was analysed in respect of ethnicity, gender, disability and age. The summary is reproduced here as part of the School's responsibility to publish the results of its monitoring (more detail is available on request).

Please note, due to small numbers, Black, Minority and Ethnic (BME) categories have been combined.



## ***Applications, offers and enrolments for 2012 entry***

### **Age**

- In 2012, the BMus over-21 groups saw a rise in offers (15.8% of the 25-39 age group were made offers as opposed to 5.7% in 2011).
- Ditto PG Music (Performance) saw a rise in the percentage of applicants made an offer in the 21-24 and 25-39 age groups.

### **Disability**

- For each programme there was a similar proportion of applications made by applicants with disabilities in 2011 and 2012. However, in all programmes except BA Technical Theatre, disabled applicants with offers were more likely to convert to enrolled status.
- BMus saw a significant increase in offers made to applicants who had declared a disability (10.5% in 2011 up to 40.7% in 2012). The postgraduate Music Performance courses also rose from 19.6% to 43.2%.
- For the third year running the MA in Acting made no offers to students who had declared a disability. Whilst applicant numbers are small which makes analysis difficult, further exploration of these applications by the department was advised.
- Guildhall School has a similar proportion of postgraduate music applicants and acceptances with disabilities compared with other CUKAS institutions. However, the Guildhall School has a higher proportion of undergraduate applicants and acceptances with disabilities compared with CUKAS institutions (33% compared to 16%).

### **Ethnicity**

- BMus saw a decline in Black applications but an increase in Asian applications (1.8% up to 5.2%) and a % increase in offers in both categories. However, the conversion rate to enrolments was significantly lower than for white applicants with offers (20.0% and 29.4% respectively against a white applicant conversion of 54.9%).
- Conversion rates of Black Minority Ethnic (BME) applicants were generally consistent with conversion rates of white applicants cross all other programmes except in BA Acting and MA Music Therapy where numbers were particularly small.
- Guildhall School has a marginally higher BME music applicant population than CUKAS Institutions.

### **Gender**

- There was a consistent proportion of male and female applications in all programmes from 2011 to 2012.
- PG Performance "Offers as a percentage of applications in category" ratio remains higher for Male applications.
- Despite females representing approximately 60% of MA Acting applications, only 3.3% of those applications were made offers (compared with 8.6% of male applications).
- There was a similar proportion of male and female music applicants and acceptances at Guildhall School compared with CUKAS institutions.

## ***Undergraduate assessment outcomes in 2011/12***

### **Ethnicity**

- 89.7% of the graduating cohort received a higher classification (1st and 2.1 together), for Black Minority Ethnic (BME) students the rate was 92.3%, for White students it was 80.3%. However, the BME graduating student population was less than 20.

### **Gender**

- Over all UG programmes the students gaining a higher classification (1<sup>st</sup> & 2.1 together) were split 53.7% female and 46.3% male.
- The gap between female and male achievement in favour of females seems to peak and trough in alternate years (a 7.4 gap in 2012 compared with 2.6 in 2011, 6.6 in 2010 and 3.9 in 2009).



#### **Disability**

- Students who disclosed a disability formed 15.3% of the total graduating cohort in 2012 (14.7% in 2011, 16.1% in 2010 8.7% in 2009 and 12.4% in 2008).
- Achievement of a higher classification across all UG programmes for students with a disability was 85.7%, compared with 89.7% for the whole cohort, and an improvement on last year's performance.

#### **Age**

- Over all undergraduate programmes, higher classifications (1<sup>st</sup> & 2.1s) made in 2012 were split 56.9% to the younger age group and 43.1% to the older age group (in 2011, 59.1% were to the younger age group and 40.9% to the older age group and in 2009 - 58.8% and 41.2%).

### ***Postgraduate assessment outcomes in 2011/12***

#### **Ethnicity**

- 95.6% of the graduating cohort received a higher classification (Distinctions & Merits), for Black Minority Ethnic (BME) students the rate was 88.2%, for White students it was 96.9%. However, the BME graduating student population was just 17 and only 2 BME students did not receive a higher classification.

#### **Gender**

- 95.6% of the graduating cohort received a higher classification. On the Guildhall Artist Masters programme Part 1 (MMus) the percentage of females gaining a higher classification was 94.1% (86.8% in 2011, 93.3% in 2010). The percentage of males gaining either a higher classification was 97.1%.
- In Part 2 (MPerf, MComp, MLead) performance was reversed with 100% of females gaining a higher classification and males 92.8%.

#### **Disability**

- 100% of students with a disability gained a higher award which was higher than the cohort achievement of 95.6%.

#### **Age**

- 28.7% of students awarded (all programmes) were aged 21-24 and 66.9% of students awarded (all programmes) were aged 25-39 forming the larger group. There were two students in the 40+ age group comprised (1.7% of the total cohort).
- On the Guildhall Artist Masters programme Parts 1 & 2, from the total higher classifications made (Distinctions & Merits together) the percentage of students aged 21-24 achieving higher awards was 33% (44.7% in 2011, 29.6% in 2010 and 35.7% in 2009) and students aged 25-39 achieved 67% (55.3% in 2011, 69.4% in 2010 and 61.9% in 2009) continuing the trend of fluctuation in percentages of higher awards between the two age groups.

### **Activities for 2013/14 [in addition to annual cycle]**

- Widening participation strategy
- New technical theatre programmes
- Revalidation of the BA & MA in Acting programmes

Katharine Lewis  
2 November 2013

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## Research and Knowledge Exchange Committee Annual report 2012-13

### Introduction

The Research & Knowledge Exchange Committee advises the Teaching & Learning Board on the role of research & knowledge exchange in the School's Strategic Plan and also on policy and its implementation. It advises the Teaching & Learning Board on the development of the School's research programmes and monitors the admissions and progress of research students. It commissions funds and evaluates research activity in the School and oversees the preparation of research bids to external bodies.

### Overview

2012/13 was an important year in preparing the School's submission to the Research Excellence Framework (REF) 2014, in consolidating delivery on the Research and Knowledge Exchange strategy action plan and in beginning to prepare for a new strategy to be articulated early in 2014.

Enhancements to the research environment have continued, with ResearchWorks growing in scale and attendance, two more doctoral completions, and further research associates and artists in residence (research) being appointed. A pioneering partnership with the Royal Opera House was announced in the Spring, designed to facilitate ground-breaking work in new opera.

Work began in earnest on CreativeWorks London, one of four national AHRC Knowledge Exchange Hubs for the Creative Economy, and in particular on the strand that the School is leading: Capturing London's audiences.

Graham Johnson's seminal work on the songs of Schubert will be published in Spring 2014. Guildhall musicians presented The Song Guild on 15 March at LSO St Luke's, with a programme of Schubert's settings of British poets and authors, including Sir Walter Scott, Ossian (James Macpherson) and Colley Cibber. This research will result in an encyclopaedia of Schubert song, to be published in three volumes by Yale University Press in association with the Guildhall School.

Our three established research groups: *Words Becoming Music*, *Understanding Audiences*, and *The Creative Stage* have all been active, each developing highly distinctive work and interaction with other key players from the arts and higher education:

- *Words Becoming Music*: Two Research Associates started work on projects within this group: Paul Roberts focusing on Liszt and the cultural influences on his piano works. Matteo Dalle Fratteis examining learning and teaching Italian to singers in a way that is most useful for accuracy and projection of the text as well as vocal health.
- *Understanding Audiences*: Following on from a pilot set of five post-performance events held in 2011-12 where members of the audience were invited to stay behind after the performance to engage in dialogue and provide feedback to the creative team based on questions which the creative team themselves generated, a series of curated sessions has been devised for 2013-14 in collaboration with the Britten Sinfonia, Professor John Rink and the Centre for Musical Performance as Creative Practice (CMPCP).
- *The Creative Stage*: In addition to developing the partnership with the ROH, work within

this strand included a new devised production, May '08, co-directed by Dinah Stabb and Richard Wilson, based on the company's recollections of May 2008, and with musicians as integral members of the company.

Other highlights included:

- Richard Baker's 2012 composition 'Tyranny of Fun' received its first performance in February 2013
- Ian Clarke reached No. 8 in the Official Charts Company Classical Charts with his new CD of self-composed works, *Deep Blue*, released on his own label, IC Music, on 13 May.
- Jackie Ross' a recording for violin and fortepiano of Schubert's Introduction and Variations on 'Trockne Blumen' (from *Die Schöne Müllerin*) Op.post.160, D802 for flute was published in November 2012. Jane Booth's and John Irving performed the Sonatas of Johann Baptist Vanhal Con Clarinetto obligato: Complete Sonatas for Fortepiano and Clarinet by Johann Baptist Vanhal in Summer 2013, following research by Jane Booth into the earliest surviving editions of the sonatas.
- Three new artists in residence (research) were appointed on two year contracts: Rolf Hind will develop an immersive opera in collaboration with the Opera Group and will contribute a range of new music and site-specific performances involving both visiting artists and students. Jane Manning will provide expertise in contemporary vocal music within the Vocal Studies department alongside completing a third volume in her series of books for OUP on contemporary vocal repertoire. Richard Baker, will develop research into the role of the conductor in the collaboration of creative teams generating new opera.
- Malcolm Edmonstone (Jazz department), was appointed to a two year Research Associate position. Commencing in September 2013, Malcolm will work on a publication: *Modern Harmonic Technique for the Improviser* aimed at practitioners and students.
- The Barbican/ Guildhall Creative Learning Division and six music education hubs in east London have been awarded a £210,000 grant (via the Barbican Centre Trust) from the Esmée Fairbairn Foundation to establish an East London and City Culture Partnership. The project will commence in September 2013 and will run for three years.
- An externally funded project began in May 2013 to evaluate the second phase of the Vocal Futures initiative, which engages young audiences (16-22) with classical choral masterpieces in the hope of encouraging them to become regular classical concert attenders. Dr Mirjam James (previously CMPCP research fellow) was appointed as research assistant to the project (1 day per week for 1 year).
- Publication of Gaunt, H. and Westerlund, H. (Eds) *Collaborative Learning in Higher Education* Ashgate/SEMPRE Studies in the Psychology of Music series, including chapters authored by Guildhall staff: Blanda Ford and John Sloboda, and Armin Zanner and Dinah Stabb.

### Research Excellence Framework 2012-13

The Research Excellence Framework (REF) is the new system for assessing the quality of research in higher education institutions in the UK. It replaces the Research Assessment Exercise (RAE), to which the School made its first submission at the last round in 2008. Major changes in the REF include music being subsumed in a larger unit of assessment: Music, Dance, Drama and Performing Arts, and the addition of a requirement to submit a statement and case studies relating to research impact beyond academia.

The School's submission is similar in size to the submission in 2007, and is more consistent in quality. Detailed work has been undertaken on the statements to accompany non-text and practice-based outputs to ensure the research processes are clearly communicated. The narrative relating to the research environment in the School is significantly stronger than previously, and compelling case studies of research impact have been made.

The final draft of the submission was reviewed by the Research & Knowledge Exchange Committee in October 2013.

### Doctoral programmes 2012-13

The AHRC block grant bid was successful at the first application stage. An application was submitted to the second stage, which is currently under review.

The five-year strategy entered its second year following approval by the Senior Management team in 2011-2012. Publicity was developed and the supervision pool extended to take into account current and anticipated supervisory needs. The Doctoral Day and Doctoral Training plan were developed in order to encourage doctoral candidates to engage with Guildhall School research and to present their own research as early as possible in a challenging and supportive environment.

Four new students joined the cohort this academic year, of which two are composers and two performers. Of the continuing students, two students completed their doctoral studies this year, and three successfully completed their upgrade examinations. The total cohort size was 14 at the beginning of the academic year, and 12 at the end of the academic year.

**Table 1 – New Doctoral Research Projects**

Student	Discipline	Thesis	Update/Progress Status
Marti, Cecile	Composition	The investigation of single movement orchestral pieces of the late 20th century until the present day	Progressing well, however, some confusion over relationship between composing and writing words. Supervision team and head of department are aware. Proposal resubmitted. Suspension of studies due to ill health for Autumn term 2013.
Ogonek, Elizabeth	Composition	The Impact of Text and Poetic Gesture on	Progressing well. Possible conflict between the

		Compositional Decisions	School's programme and external engagements. Head of department addressing in January 2013. Proposal resubmitted
<b>Narayanan, Preetha</b>	Violin	Discovering Multicultural Musical Harmony in 21st Century- An Eclectic Fusion of Human Togetherness	Student enrolled January 2013 and progressing well.
<b>Rovirosa, Ricard</b>	Piano	Pursuing peace in time of war: Casal's significance reviewed	Student enrolled January 2013 and progressing well.

### DMA/ MMA cohort

Details of the student cohort enrolled on the DMA/MMA with City University between September 2012 and July 2013 are shown in Table 2

Table 2

Student Numbers	Status	Details
1	Completed	
2	Pending	One passed viva with major amendments, resubmission deadline 06/12/2014. One student submitted DMA 31/07/13 and viva/ recital to take place in October.
4	Current students on the programme	4 DMA 2 year 4 2 year 4 writing up
1	<i>Requested suspension of studies</i>	Suspended studies until 30/09/2013
1	<i>Incomplete/Exit programme</i>	Ongoing appeal process

### Enterprise

In the last twelve months, progress has been made in developing potential for growth within the School and in capitalising on the unique environment created through partnership with the Barbican. This has included growth of the summer school/ short course programme and scoping for commercial services including digital projection mapping and corporate training.

While the main Enterprise position has been unfilled we have made it a priority to maintain and deliver areas of planned activity: the majority of which has been related to our summer schools and courses.

New summer schools for August 2013 performed well. Music Theory: Beyond Grade 5, A Cappella Choral all succeeded target and Props Making Skills and Advance Jazz sold out. We programmed an additional Essential Music Theory course due to popularity of the original course, which also sold out. Jazz Summer School (JSS) improved performance in Summer 2012,

but was disadvantaged this year as, for logistical and scheduling reasons (as reported in the Enterprise Business Plan, submitted to Board, September 2013). In Autumn 2013 we are undertaking a full review of all short courses and summer schools, with course leaders – evaluating against a range of values (educational, professional, financial and other) in order to make decisions on future course development.

## **The Research Environment**

### ***ResearchWorks***

The ResearchWorks programme continued to build on its previous successes, producing a wide range of both public and internal events (25 in total), from informal workshops to substantial conferences. Highlights included:

- A research day on late Schumann songs and chamber music in October 2012 at LSO St. Luke's.
- The Great 21st Century Audience Hunt: Can we bring digital consumers to the live arts?,
- A one-day conference was held in April 2013 in the Pit Theatre focussing on the role of the writer in the creative development of contemporary opera.
- A one day conference 'Making Connections: collaborating across artforms', in May 2013 extended the School's work with the London Sinfonietta in evaluating their Blue Touch Paper Programme.

**Full details of the ResearchWorks events can be found in Appendix 1**

### ***Reflective Conservatoire Conference***

Work began on the 4<sup>th</sup> Reflective Conservatoire Conference 2015. This will be held across Milton Court and Silk Street buildings from Thursday 26 February to Sunday 1 March 2015 School and Milton Court. Titled "Creativity and changing cultures", themes will focus on:

Creativity, playfulness and improvisation  
artistic development and experiential learning

Interdisciplinary connections

The world in 2015 and beyond: conservatoires in society

Promotion of the conference is particularly planned for North America, to include promotion at the National Association of Schools of Music (NASM) annual congress in November 2013.

### ***Research staff***

- Three new artists in residence (research) were appointed, along with one research associate (details above). Resulting from applications made for the research associate position awarded to Malcolm Edmonstone, two further smaller-scale research projects were commissioned from the. Leslie-Anne Lewis from Academic Studies in music will undertake *The Musicianship Project: an exploration of the relationship between theory and practice in undergraduate conservatoire training* over a one year period. The aims of this project are to gain more understanding about how music students develop musicianship through the range of classes in Music Studies and through Principal Study, with a view to creating a framework of principles and approaches to support students in taking ownership of their own development process and integrating learning from their different experiences. Alison Barrington will undertake a project titled *An exploration into the efficacy of short term music therapy projects*

*for children and primary care givers* will take place over a 6 month period. The focus of this research is Music Therapy with young families, and in particular the implications for training music therapists to be able to develop such work effectively. This work will be undertaken in partnership with Sing and Grow, an organization that delivers Music Therapy in these contexts.

- These two projects demonstrate the increasing level of engagement in research amongst teaching staff. The Research and Knowledge Exchange Committee approved 13 projects in 2012/13, detailed in Table 3 below.

**Table 3**

**City of London Corporation Projects considered for funding, September 2012- August 2013**

<b>Project Type</b>	<b>Submitted and approved</b>	<b>Declined</b>
Research Centre	4	3
Professional Development	2	0
Curriculum Initiative	2	0
Research Associates	3	0
Active Researchers	2	0
Sabbatical	0	N/A

### ***Research management***

- A second Research and Knowledge Exchange Manager, Julia Howse, was appointed in 2013 on a fixed term contract to enable the existing Manager to work part time and undertake a Masters in Piano Accompaniment at Trinity Laban.
- Administration of the Doctoral Programme moved from the Music Office to the Research team, to enable coherent overview and delivery of the programme as it grows and prepares to encompass drama as well as music. This has prompted a review of all systems and processes, including progression monitoring, communication with both students and supervision teams, and data management.

### ***Communication***

The research web pages are in the process of being updated in advance of the REF 2014 submission.

The research contacts database is being updated, building on the work done in the last year to rationalise the database content to ensure systematic communication with contacts.

Staff and student e zines included frequent research and knowledge exchange related articles. Key stories detailed on the news section of the web pages included details of conferences run at the Guildhall School (Mechanical Musical Instruments and Historical Performance Conference, Making Connections Conference, Getting it Right and Music from Japan), new recordings from research-active staff (Kate Romano and Ian Clarke), new research projects and new publications.



## Research Ethics 2012-13

Applications for ethical approval from staff and external researchers were considered by the Research Ethics Committee, and low risk student applications considered at departmental level. A summary of all applications considered are noted in **Table 4** below.

For any projects involving the School as a partner, the lead institution is be required to approach the School in the first instance before proceeding to seek ethical approval. The Research & Knowledge Exchange Committee therefore consider research proposals from an operational perspective in order to approve these at institutional level, before consideration by the Research Ethics Committee from the ethical perspective.

	Total Number Applied	Number Granted Approval	Risk Level	Number Rejected
Staff	4	4	Low risk 4	0
Students	1	1	Medium Risk 1	0
External Researchers	8	7	Low Risk 6 Medium Risk 1	0

## Partnerships

### *The Culture Capital Exchange*

The Guildhall School continues to be an active member of the Culture Capital Exchange, with the debate 'The Great 21st Century Audience Hunt: can we bring digital consumers to the live arts?' taking place at the Barbican as part of the Understanding Audiences research strand as part of the work of TCCE.

### *Innovative Conservatoire (ICON)*

The Innovative Conservatoire, an international network of Conservatoire teachers worldwide, led by the Guildhall School, met twice during 2012-13, at the UK and in Finland. The network now includes over 120 teachers worldwide and full details of the network members, the meetings which have taken place and forthcoming seminars can be found at [www.innovativeconservatoire.com](http://www.innovativeconservatoire.com)

Key themes explored in 2012-13 were Assessment and Feedback, and the Craft of Collaboration.

The publication of Gaunt, H. and Westerlund, H. (Eds) *Collaborative Learning in Higher Education* Ashgate/SEMPRE Studies in the Psychology of Music series includes research from the ICON series.

### *Centre for Musical Performance as Creative Practice (CMPCP)*

The School was involved in the data collection phase of the "Creative learning and 'original' music performance", strand of the Centre's research. The team, which included two postdoctoral researchers, Dr Mirjam James and Dr Karen Wise, carried out fieldwork at the Guildhall School of Music & Drama and the Royal College of Music. The two researchers used a combination of questionnaires, interviews, focus-group discussions, and observations of one-to-one lessons and practice sessions. Select students at both institutions were monitored as they practised towards an examination and a public performance over a period of weeks. The findings will be reported in October 2013. The work of the Centre is reported in a new film,

“Passionate about Performance,” to be released in October. The project is one of the major research initiatives launched in 2009 by the Centre for Musical Performance as Creative Practice, a collaboration between the Universities of Cambridge and Oxford, King’s College London, and Royal Holloway, and funded by the Arts and Humanities Research Council.

## Funding

**Table 5 – Income 2012/13**

Source	Allocation (£)
Annual Funding	
QR: August 2012 - July 2013	227,273
HEIF: August 2012 - July 2013	305,367
ColC Grant	50,000
<b>Total Annual Funding</b>	<b>582,640</b>
Funded Research	
AHRC (Helen Reid with Royal College of Music)	9,704
CreativeWorks London vouchers	9,953
<b>Total Funded Research</b>	<b>19,657</b>
Other	
Publication Royalties	c.1,000
Innovative Conservatoire income	26,918
<b>Total Other</b>	<b>27,918</b>
<b>Grand Total</b>	<b>630,215</b>

**Table 6 – Funding applications submitted 2012/13**

Date submitted	Project dates	External Body	Title of Proposed Research	Guildhall School Contact(s)	Others involved	Lead Institution	Award to the School	Successful?
Nov-12	Sep 2013 - Aug 2016	The Leverhulme Trust	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda (Principle Investigator, Dr Helena Gaunt (Co-Investigator)	Prof. Julian Anderso, Mr Alasdair Tait	Guildhall School		N
Jan-13	Jan 2014 - Jan 2018	AHRC	Musical Impact	Helen Reid (Co-investigator 0.1 FTE)	Dr Aaron Williamon (RCM)	Royal College of Music	TBC £9,704.41	Y
Feb-13		Higher Education Academy	Centre for Musical Pedagogies	Dr Helena Gaunt	Dr James Garnett (Principle Investigator)	University of Reading	£6,000.00	TBA
Jul-13	September 2013	CreativeWorks London	Creative voucher scheme	Prof. John Sloboda	Dr Karen Wise	Guildhall School	£9953	Y
Sep-13	Sept 2013 - Sept 2014	Paul Hamlyn Foundation	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda		Guildhall School	£150,000	TBA



## Appendix 1

ResearchWorks is a dynamic programme of events centred around the School's key research strands, bringing together staff, students and guests of international standing.

### AUTUMN TERM EVENTS 2012 – 13

**Sunday 14 October • 10:30am • LSO St Luke's**

#### **Schumann Study Day**

Dr Susan Youens will lead a study day at LSO St Luke's looking at the late songs and chamber works of Robert Schumann. She will be joined by Dr Laura Tunbridge, Graham Johnson, Eugene Asti and Laura Roberts. The day will conclude with an early evening concert at the Guildhall School consisting of *Lieder und Gesänge aus Wilhelm Meister* and a rare performance of Schumann's *Requiem for Mignon*.

**Tickets:** £15 (£5 concessions, Guildhall staff and students) available from the Barbican Box Office: 020 7638 8891 ([www.barbican.org.uk](http://www.barbican.org.uk)) from 3 September  
**LSO ST LUKE'S**

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**Friday 26 October • 17:30 - 19:00pm • Lecture Recital Room**

**Movers and Shakers: Should audiences at classical concerts respond to music by moving?** Some audience members describe attending classical music concerts as a stifling and inhibiting experience by contrast with other types of music. Is there a way of creating space at classical concerts for audience members to move during the performance? Researchers Professor John Sloboda and Dr Melissa Dobson join with conductors John Landor and Christopher Gayford to present research findings and reflections on a pilot classical music movement workshop, and opens up a debate about audience behaviour in classical concerts.

#### **Admission free**

Booking required via [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**LECTURE RECITAL ROOM**

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**Friday 2 November • 10:00am - 19:00pm • Garden Room, Barbican**

#### **Total Immersion: Oliver Knussen at 60**

Co-hosted by the Institute of Musical Research and the Guildhall School, this one day event explores and celebrates the extraordinary achievements of one of Britain's most inspirational musicians. Speakers including Julian Anderson, George Benjamin, Arnold Whittall and Edward Venn offer their perspective on Knussen's music and his career as composer, conductor and teacher. This is an invaluable opportunity to place the music of Oliver Knussen in a wide and imaginative context before hearing repertoire performed by the BBC Symphony Orchestra and Guildhall students on Sunday 4th November at the Barbican.

Tickets: £25 (£15 students) available from: [music@sas.ac.uk](mailto:music@sas.ac.uk) tel: 020 7664 4685  
GARDEN ROOM, BARBICAN

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## SPRING TERM EVENTS 2012 – 13

Monday 14 January • 6:30 - 8:30pm • Lecture Recital Room

### Arabic & Western Musical Meeting: Introduction to Arabic art-music and duo improvisation performance

A lecture, performance and open discussion with Professor Taiseer Elias, a world-leading figure in classical Arab music in Israel and Dr David Dolan from the Guildhall School. Coming from two different musical cultures and languages, Taiseer (Ud) and David (piano) will search for a shared musical dialogue through duo extemporisation. Professor Elias will also conduct a workshop on 15 January from 9.30am – 12pm.

#### Admission free

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

LECTURE RECITAL ROOM

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Friday 25 January • 5.30pm • Frobisher Rooms, Barbican

audiences<sup>understanding</sup>

### More than Tunes in Your Head: Dynamic Aspects of Auditory Imagery for Music

Auditory imagery is more than just mental “replaying” of tunes in one’s head. Professor Andrea Halpern, Professor of Psychology at Bucknell University, USA will review studies that capture characteristics of complex and active imagery tasks, using both behavioural and neuroscience approaches. These studies speak to the ways in which musical imagery allows us not just to remember music, but also how we use those memories to judge temporally changing aspects of the musical experience.

#### Admission free

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

FROBISHER ROOMS, BARBICAN

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Wednesday 30 January • 6pm • Fountain Room, Barbican

audiences<sup>understanding</sup>

### The Great 21st Century Audience Hunt: can we bring digital consumers to the live arts?

A lively discussion and debate with representatives from diverse arts organisations, universities and artists themselves to explore the intersection between digital engagement and live audiences.

Part of Creativeworks London, one of four AHRC funded ‘Knowledge Exchange Hubs for the Creative Economy’ building new partnerships and commercial opportunities between academia and the ‘creative economy.’

#### Admission free

Booking is required. Tickets available from: [www.theculturecapitalexchange.co.uk](http://www.theculturecapitalexchange.co.uk)

FOUNTAIN ROOM, BARBICAN CENTRE

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**Friday 1 February • 10 - 6pm • Senate House, University of London, WC1**



**Music from Japan Conference**

A one-day conference exploring contemporary Japanese music, examining its relationship with Japanese traditions and Western classical music, complementing the BBC Symphony Orchestra's Total Immersion: Sounds from Japan event at the Barbican Centre.

**Admission free**

Booking is required. Tickets available from: [music@sas.ac.uk](mailto:music@sas.ac.uk)

**SENATE HOUSE, UNIVERSITY OF LONDON, WC1**

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**Wednesday 6 February • LSO St.Luke's**



**Getting it Right 2013: Contemporary Music Conference**

In collaboration with Guildhall ResearchWorks and Centre for Orchestra, Julian Anderson, Professor of Composition at the School, brings together leading figures in contemporary music to explore the relationship between the Orchestra and the Composer.

**Tickets:** £25 (concessions £10, free to Guildhall staff and students) available now from the Barbican Box Office. Tel: 020 7638 8891 ([www.barbican.org.uk](http://www.barbican.org.uk))

**LSO ST LUKE'S**

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**Friday 1 March • 5.30pm • Lecture Recital Room**



**Do you feel the music? The role of performers' emotions on stage**

What do musicians feel while performing? And how do these feelings contribute to a successful performance? Anemone van Zijl, researcher at the University of Jyväskylä and visiting scholar at the Guildhall School, presents the findings of a study in which Guildhall musicians were interviewed about their perspectives on (music-related) emotions, and their experiences on stage.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**LECTURE RECITAL ROOM**

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**Friday 8 March • 6 - 7:30pm • Lecture Recital Room**

**Jesus in the Everywhere!**

In a lecture-recital with the Guildhall Percussion Ensemble, Richard Benjafield, Head of Wind Brass and Percussion at the School explores whether studying and performing experimental percussion music makes the musician, in light of his research project undertaken at the School.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**LECTURE RECITAL ROOM**

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**Thursday 14 March • 6pm • Austrian Cultural Forum, 28 Rutland Gate, SW7 1PQ**

**A Party for Ernst Krenek**

In October 1970 soprano Jane Manning hosted an impromptu party for composer Ernst Krenek

after recording with him for the BBC. Guests included a cross-section of British composers, huddled in the home of Manning and her husband Anthony Payne. We intend to celebrate Krenek with a party hosted once again by Jane Manning involving discussion, readings and student performances of the composer's songs together with vocal works by Eisler, Weill, Musgrave, Maw, Wood and Payne. Directed by Dinah Stabb; devised & produced by Armin Zanner.

**Admission free. Spaces are strictly limited.**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

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## **SUMMER TERM EVENTS 2012 – 13**

**Friday 26 April • 5.30 - 7pm • Lecture Recital Room**

### **Dohnányi: Neglected Hungarian Piano Master**

Dohnányi's huge career and influence is largely forgotten. Professor of Piano Martin Roscoe's lecture demonstration will focus on the extensive body of solo piano works which he is in the process of recording for Hyperion.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**LECTURE RECITAL ROOM**

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**Monday 29 April • 10 - 7pm • Pit Theatre, Barbican (Invited Audience)**

### ***Writing Opera*: exploring the role of the writer in the development of contemporary opera**

*Writing Opera*, a one-day conference organised through the Guildhall School of Music & Drama's *ResearchWorks* series and part of the Guildhall School's emerging focus on the creative development of contemporary opera. In partnership with the Royal Opera House, Covent Garden, the Guildhall School is establishing a number of ventures to support creative artists in this field – a doctoral Composer-in-Residence scheme at the Royal Opera House (commencing September 2013) and a new MA in *Opera-Making and Writing* (commencing in September 2014, subject to validation). We very much hope that these ventures can inform a wider debate around the development of contemporary opera in both Higher Education and professional contexts, and this conference is intended to form part of this.

**Invited audience only**

Booking via: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**PIT THEATRE, BARBICAN**

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**Friday 10 May • 9:15 – 16:30pm • Frobisher Rooms, Barbican**

### **Making Connections: collaborating across artforms**

This conference evolved from the investigation of practice on the London Sinfonietta's Blue Touch Paper Programme, which the Guildhall School has evaluated. This scheme encourages new work to be developed as a collaboration between composers and practitioners from other art forms. The programme has led also to the experimentation with Liz Lerman's Critical Response technique applied to new music.

Keynote speakers at the conference include writer, director and filmmaker David Lan (Artistic Director of London's Young Vic Theatre), American choreographer, performer and writer Liz Lerman, whose Critical Response technique for feedback formed the basis of the afternoon sessions, eminent British composer of several stage works David Sawer, Selma Dimitrijevic Artistic Director of Greyscale Theatre, founded to exploring the fringes and gaps in-between the ways we work, professor and poet Carol Watts of Birkbeck College, and Ariane Koek of Collide@CERN Artists' Residency Programme.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**FROBISHER ROOMS, BARBICAN**

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**Friday 10 May • 5 - 7pm • Lecture Recital Room**



**Using technology to understand audience response**

This session co-convened by Professor John Sloboda (Guildhall School) and Professor Peter Wright (CultureLab, Newcastle University) will include presentations from artist-researcher collaborations using different technologies to gather artistically relevant data from audiences during live performances. The session will also include interactive sessions during which some of the technology used will be demonstrated and the wider benefits and challenges of such use are discussed.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**LECTURE RECITAL ROOM**

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**24, 30 & 31 May • 7pm • Music Hall**



**Words becoming Music: lecture recitals focusing on Schumann & Liszt**

This series of lecture recitals will explore the connections between literature and piano music. Laura Roberts will be focusing on Schumann on 24 & 30 May, with Paul Roberts turning to Liszt on 31 May. Performances of the works discussed will be given by senior students.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**MUSIC HALL**

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**Tuesday 11 June • 11-5pm • Chancellor's Hall, Senate House, University of London, WC1**

**Doctoral Day: Creative thinking about artistic practice through research**

The Guildhall School's Doctoral students present a day of performances, talks, round table discussions and workshops addressing the variety, complexities and exciting potential of practice-based research in a conservatoire.

There will additionally be talks from Dr Kate Romano, Director of Doctoral programmes, on doctoral opportunities for performers at the Guildhall School, and from Dr Julian Philips, Head of Composition, on composition research degrees at the Guildhall School.

Chaired by Dr Biranda Ford, Dr Julian Philips and Dr Kate Romano.

**Admission free**

To book email: [research@gsmd.ac.uk](mailto:research@gsmd.ac.uk)

**CHANCELLOR'S HALL, SENATE HOUSE**

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Sunday 7 & Monday 8 July • Lecture Recital Room



**Conference: Mechanical Musical Instruments and Historical Performance**

This two-day conference on Mechanical Musical Instruments and Historical Performance at the Guildhall School will include keynote speaker Peter Holman, Arthur Ord-Hume, performances by Guildhall students and professionals and a visit to the Colt Clavier Collection.

**Further details including the call for papers will be available on:** [www.earlymusic.info/nema.php](http://www.earlymusic.info/nema.php)  
**LECTURE RECITAL ROOM**

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Find further information on ResearchWorks at: [www.gsmd.ac.uk/research](http://www.gsmd.ac.uk/research)

**Appendix 2**  
**Selected publications 2012-13**

Author	Title	Details
Julian Anderson	The Discovery of Heaven	Score and CD (commissioned by the New York Philharmonic and the London Philharmonic Orchestra)
Julian Anderson	Fantasias The Crazy Moon The Discovery of Heaven	Recording of performances at the Royal Festival Hall, published by Faber Music.
Richard Baker	The Tyranny of Fun for ensemble	Score and CD (commissioned by Birmingham Contemporary Music Group)
Jane Booth	Con Clarinetto obligato: Complete Sonatas for Fortepiano and Clarinet by Johann Baptist Vanhal. Performers: Jane Booth (clarinet), John Irving (fortepiano)	CD
Nell Catchpole	The Collaborative Artist Today	DVD
Ian Clarke	Curves for 3 flutes and piano: 3 movements	Score and CD
David Dolan	Arabic & Western Musical Meeting: Introduction to Arabic Art-Music and Duo Improvisation Performance Taiseer Elias, oud and David Dolan, piano.	DVD
Biranda Ford	Learning from Artistic and Pedagogical Differences between Musicians' and Actors' Traditions through Collaborative Processes	Chapter in Gaunt, H and Westerlund, H (eds) 'Collaborative Learning in Higher Music Education', Ashgate 2013

Helena Gaunt	Supporting conservatoire students towards professional integration: one-to-one tuition and the potential of mentoring	Journal article, Music Education Research 14, 1, p25
Helena Gaunt	Collaborative Learning in Higher Music Education	Edited book, Gaunt, H and Westerlund, H (eds) 'Collaborative Learning in Higher Music Education', Ashgate 2013
Sean Gregory	Dialogue	DVD & Statistical Review
Sean Gregory	Creative Learning Across the Barbican/Guildhall Campus: a new paradigm for engaging with the arts?	Article (available on Guildhall School web pages)
Rolf Hind	seventh.music.to.tour.all.concert.halls	DVD of the rehearsal process that led to a performance – by the commissioning duo – of the work at the 2012 Festival d'Automne in Paris.
Rolf Hind	The Tiniest House of Time for orchestra	Score The Tiniest House of Time was commissioned and broadcast by BBC Radio 3 and first performed by the BBC Symphony Orchestra in the Barbican Hall, London in November 2012. It is published by Ricordi, London
Graham Johnson	The Complete Songs of Francis Poulenc	CD

Jane Manning	Voicing Pierrot: A practical, analytical and personal guide to the vocal part of Schoenberg's Pierrot Lunaire	Authored book, published by Southern Voices.
Julian Philips	Body of Water, for solo tenor, choir, brass quintet and organ (commissioned by the John Armitage Memorial)	Score and CD Body of Water was commissioned by the John Armitage Memorial with funds from the PRS Foundation. It was premiered at St Bride's Church, Fleet Street, in March, 2012 and subsequently performed at St Nicholas Church, New Romney. It is published by Peters Edition, London.
Julian Philips	Maxamorphosis, for viola, dancers and chamber orchestra	Maxamorphosis, for viola, dancers and chamber orchestra was commissioned by the Aurora Orchestra with support from the RPS Drummond Fund and the PRS Foundation. It was premiered at the 2012 Deal Festival, with subsequent performances at LSO St Luke's in London, and at Canary Wharf (City of London Festival, July 2012). It is published by Peters

		Edition, London.
Paul Roberts	Reflections: The Piano Music of Maurice Ravel	Authored book, published by Amadeus.
Linnhe Robertson	Blast from the past: Conservatoire students' experiences and perceptions of public master classes	Journal article, Musicae Scientiae Vol 16, 3 p.286
Jacqueline Ross	Schubert: The Complete Works for Violin and Fortepiano, recorded April 2011 (published May 2012), Naxos	CDs
Jacqueline Ross	A recording for violin and fortepiano of Schubert's Introduction and Variations on "Trockne Blumen" (from Die Schöne Müllerin) Op.post.160, D802 for flute.	CD
John Sloboda	The reciprocal relationship between jazz musicians and audiences in live performances: A pilot qualitative study	Journal article, Psychology of Music Vol. 40, 5 p.634
John Sloboda	Exploring Musical Preferences: An In- Depth Qualitative Study of Adults' Liking for Music in Their Personal Collections	Journal article, Qualitative Research in Psychology Vol. 10, p.402
Dinah Stabb	Opening Doors	DVD
Dinah Stabb	A Party for Ernst Krenek	DVD
James Weeks	Mala punica, for eight solo voices	Score & CD Mala punica was written for the researcher / composer's vocal ensemble EXAUDI and has been performed by the ensemble complete and in part on many

		occasions, and recorded for forthcoming commercial release.
Karen Wise	Is there potential for learning in amusia? A study of the effect of singing intervention in congenital amusia	Journal article, Annals of the New York Academy of Sciences Vol. 1252, 1 p. 345

<p>Committee(s): Audit &amp; Risk Management Committee of the Guildhall School of Music &amp; Drama</p> <p>Finance &amp; Resources Committee of the Guildhall School of Music &amp; Drama</p> <p>Board of Governors of the Guildhall School of Music &amp; Drama</p>	<p>Date(s):</p> <p>4 November 2013</p> <p>4 November 2013</p> <p>18 November 2013</p>
<p><b>Subject:</b> HEFCE Annual Accountability Return 2013</p>	
<p><b>Report of:</b> Chief Operating and Financial Officer</p>	<p><b>For Information</b></p>
<p align="center"><b>NOT FOR PUBLICATION</b> <b>By virtue of paragraph 3 of Part I of Schedule 12A of the Local Government Act 1972.</b></p>	
<p align="center"><b><u>SUMMARY</u></b></p> <ol style="list-style-type: none"> <li>1. As part of its statutory requirements to the Higher Education Funding Council (HEFCE), the School is required to submit a series of annual accountability returns. The accountability returns (previously referred to as the ‘single conversation’) form a significant way in which higher education institutions (HEIs) can demonstrate accountability for the public funds distributed to them.</li> <li>2. The accountability returns enable HEFCE to reassess HEIs’ overall risk assessments and to ensure that HEIs are meeting their accountability responsibilities. The various returns cover corporate strategy, financial performance, financial sustainability, risk management, control and governance, value for money, and the management and quality assurance of data.</li> <li>3. 2013 Annual Accountability Returns due for submission to HEFCE by 1<sup>st</sup> December comprise the following documents: <ul style="list-style-type: none"> <li>• Annual Assurance Return – signed by the accountable officer (for the School, the Principal)</li> <li>• Signed audited financial statements</li> <li>• Completed financial results and forecast tables</li> <li>• Financial commentary</li> </ul> </li> </ol>	

- Audit Committee Annual Report
- External Audit Management Letter
- Internal Audit Report

4. The process for reviewing and approving documents, prior to submission to HEFCE, is outlined in the table below:

<b>Item</b>	<b>Committee/Board</b>	<b>Action required</b>
Annual Assurance Return*	Board of Governors	For information
<b>Accounts Direction</b>	<b>Audit Committee</b> Finance & Resources Committee Board of Governors	For information
<b>Audited financial statements</b>	<b>Audit Committee (draft)</b> Finance & Resources Committee (draft) Board of Governors (signed)	For information For approval
Financial results and forecast tables, and financial commentary*	Finance & Resources Committee Board of Governors	For review For approval
<b>Audit Committee Annual Report**</b>	<b>Audit Committee</b> Board of Governors	For approval For information
<b>Internal Audit Report**</b>	<b>Audit Committee</b>  Board of Governors	For information  For information
<b>Economy, Efficiency &amp; Effectiveness</b>	<b>Audit Committee</b> Finance & Resources Committee Board of Governors	For information  For information

\*Items not requiring submission to Audit Committee

\*\*Items not requiring submission to Finance & Resources Committee

### **Recommendations**

I recommend that the Committees and Board:

- Note the contents of this report in relation to the 2013 Annual Accountability Return documents for consideration elsewhere on the agenda.

Contact:

Sandeep Dwesar

**Chief Operating and Financial Officer**

Sandeep.dwesar@gsmd.ac.uk



## Annex E

### Model annual assurance return from institutions

This return is to be submitted as part of the annual accountability returns exercise, the timetable for which will be specified annually in a circular letter. The purpose of the return is to confirm that the institution has met its obligations to HEFCE under the Financial Memorandum. The return also confirms that the institution is complying with its duties as a charity and thus it enables HEFCE to fulfil its responsibility as principal regulator.

The return is in two parts.

- part 1 should be signed by the accountable officer of all HEIs
- part 2 is not required from HEIs that are either not a charity or are registered with and make an annual return directly to the Charity Commission. For all other HEIs, part 2 should be signed by the accountable officer, unless he or she is not a trustee, in which case it should be signed by an appropriately authorised trustee. This means that the return should normally have been approved by the governing body.

**Institution** .....

**Year ended** .....

<b>Part 1</b>	
Can you confirm that in this period the institution has met its responsibilities to HEFCE (conditions of grant) as set out in the Financial Memorandum?	
Have there been any changes of senior officer in the period that have not been notified to HEFCE, including the chairs of the governing body and audit committee and the heads of finance and internal audit?	
Have there been any material adverse changes that should have been notified during the period that now need to be brought to our attention in line with paragraph 18 and Annex B, paragraphs 14-17, of the Financial Memorandum? If so, please provide details.	

This is to confirm that the data and annual accountability returns submitted to HEFCE conform to the requirements of the Financial Memorandum and published guidance. The data have been subject to effective oversight and management review. Quality assurance has been provided to the audit committee, which in turn has been able to provide assurance to the governing body and myself as accountable officer.

Signed ..... Print name .....

Date .....

## Part 2

I confirm that, in all material respects, the institution has conducted its affairs during the year in accordance with its status as a charity.

Apart from material adverse changes (see Part 1), the institution has either:

- reported any serious incidents (as defined in Annex B, paragraphs 14-17 and Annex H, paragraphs 8-11); or
- now attaches a report of serious incidents not previously reported.

I confirm that the institution continues to maintain accurate and up-to-date records of all its paragraph 28 connected exempt charities and is in a position to make information about them available to HEFCE on request.

Or

I confirm that the institution has no paragraph 28 connected exempt charities.

[Please delete whichever statement does not apply.]

Signed as a trustee on behalf of all of the trustees:

Signed .....Print name .....

Date .....



# Reports and Financial Statements for the year ended 31 July 2013

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## **MEMBERS OF THE BOARD OF GOVERNORS**

*who served during the year*

### **Common Council Members**

Alderman David Graves (Chairman)  
Deputy John Bennett (Deputy Chairman)  
John Chapman  
Deputy Stella Currie (until March 2013)  
Wendy Mead (until June 2013)  
Deputy Richard Regan (until April 2013)  
Jeremy Simons  
Alderman David Wootton (until April 2013)  
Alderman Fiona Woolf  
Deputy John Barker  
Ann Pembroke  
Marianne Fredericks (from April 2013)  
Angela Starling (from April 2013)  
Jeremy Mayhew (from June 2013)  
John Scott (from April 2013)

### **Principal of the Institution**

Professor Barry Ife, CBE FKC HonFRAM as Principal of the Guildhall School of Music & Drama

### **Institution's Staff Members**

Katharine Lewis elected by the Administrative Staff (until November 2012)  
Gareth Higgins elected by Administrative Staff (from March 2013)  
Pamela Lidiard elected by the Academic Staff

### **Institution's Student Representative**

Daisy Evans as President of the Students' Union

### **Co-opted Governors**

Sir Andrew Burns (*first term*)  
Daniel Evans (*first term*)  
Christina Coker (*first term*)  
Neil Constable (*second term*)  
Paul Hughes (*second term*)  
Kathryn McDowell (*second term*)

### **Advisory Members**

*Chairman of the Barbican Centre Board*  
*Chairman of the Culture, Heritage & Libraries Committee*  
*Representative of the Centre for Young Musicians*

### **Officers of the Board of Governors**

Clerk to the Governors: Chris Duffield  
Town Clerk & Chief Executive, City of London Corporation

## **INDEPENDENT ACCOUNTANTS**

Deloitte LLP, London North  
3 Victoria Square, Victoria Street, St Albans, Hertfordshire  
AL1 3TF

## **BANKERS**

Lloyds TSB, City Branch, PO Box 72, Bailey Drive, Gillingham  
ME8 0LS

## OPERATIONS AND FINANCE REVIEW

The Guildhall School of Music & Drama is distinctive in being the only major European institution which is both a music conservatoire and a drama school, and one which is also pre-eminent in stage management and technical theatre, professional development, community outreach and music therapy.

Founded in 1880 by the City of London Corporation, and owned, funded and managed by the City, the Guildhall School is eloquent testimony to its founders' commitment to education and the arts. The School was designated as a Higher Education Institution on 1 August 2006, since when it has received an annual teaching grant from the Higher Education Funding Council for England (HEFCE), together with Higher Education Innovation funding for its third-stream activity and, from 2009, a modest Quality Research grant, following a successful first entry to the Research Assessment Exercise 2008.

Situated in the heart of the City, the School moved to its present premises in the Barbican estate in 1977. The opening of the Barbican Arts Centre in 1982 enabled the School to forge a unique link with both a world-class arts centre and a world-class orchestra, the London Symphony Orchestra. In 2008/09 the three organisations formed a strategic partnership and applied successfully for support from the HEFCE strategic development fund (SDF). The development of Milton Court, adjacent to the Barbican estate, remains central to the vision of making the Barbican campus a leading centre for performance, training and education in the performing and visual arts.

In addition to the support of the principal funders, Guildhall School students receive significant assistance through scholarships and bursaries administered by the Guildhall School Trust, a registered charity. A new trust, called the Guildhall Development Fund, was approved by the Charities Commission and became operational in September 2009. The purpose of the Fund is to raise income to equip the new Milton Court building to the highest professional standards.

The School also has an important programme of opportunities for young people at primary and secondary level from ages 4 to 18. Junior Guildhall has some 400 talented young students, many of whom go on to further study at university and conservatoire level, and in September 2009 the School completed the transfer of the Centre for Young Musicians (CYM) from Westminster City Council, bringing another 2040 young people from 24 London boroughs into the Guildhall family together with the London Schools' Symphony Orchestra (LSSO). Taken together, the Guildhall School is now the largest provider of specialist music education in the UK.

For over 25 years, the Guildhall School, through its Connect programme, has been a national leader in informal and non-formal training. Connect developed an artistic and educational identity that resonates with young people from a wide range of backgrounds, ages and experience. Its inclusive approach embraces everything from classical to popular music, western and non-western genres, set repertoires, as well as new works created through collaborative workshops which often involve other arts disciplines. Connect won a Queen's Anniversary Prize in 2005.

In October 2009, a Creative Learning Division was formed bringing together the work of Connect, and the Guildhall's Professional Development department with the neighbouring Barbican Centre's Education Department. The Creative Learning Division works across the artforms and provides opportunities at every level, from first engagement with the arts, through sustained projects to supporting and developing emerging artists. Creative Learning projects involve at least 30,000 young people from the City and East London Boroughs working with Guildhall School staff and students each year. This number increases considerably when taking the School's national and international projects into consideration.

Student Population, all full-time equivalent (fte) unless stated (as at the Higher Education Students Early Statistics Survey census date):

	<b>2012/2013</b>	<b>2011/2012</b>
<b>TOTAL</b>	804.5 (fte)	777 (fte)

By division:

	<b>2012/2013</b>	<b>2011/2012</b>
Music Undergraduate	394	385
Music Postgraduate	234.5	219.5
Acting and Technical Theatre	176	172.5

The total also included:

	<b>2012/2013</b>	<b>2011/2012</b>
Non-HEFCE-funded programmes	19	19.5
Joint Doctorate of Musical Arts research programme with City University	5	6
Junior Fellows	22	40

Fifty-three (2011/12, 55) countries were represented in the student body:

	<b>2012/2013</b>	<b>2011/2012</b>
Outside UK	282 (35.1%)	290 (37.3%)
Outside of EU	90 (11.2%)	110 (14.2%)

As at 25<sup>th</sup> September 2013, of the 146 first-degree student cohort 2012/13 (140 in 2011/12)

	<b>2012/2013</b>	<b>2011/2012</b>
First Class Honours	34.2%	27.9%
Upper Second Class Honours	50%	60%



During the 2012/2013 season the School mounted an excellent programme of drama and opera productions on the main stage, including *Blood Wedding* by Federico García Lorca in a version by Ted Hughes, *La Navarraise* and *Le Portrait de Manon* by Massenet, *Comedy on the Bridge* by Martinu, *Nicholas Nickleby* Part 2 by Charles Dickens, *Twelfth Night* by William Shakespeare, *Le Nozze di Figaro* by Mozart, *The Laramie Project* by Moises Kaufman and the members of Tectonic Theater Project, co-production with the Banff Centre *Owen Wingrave* by Benjamin Britten and *Rags* with music by Charles Strouse, lyrics by Stephen Schwartz, book by Joseph Stein.

The School also continued its association with the Bridewell Theatre in Fleet Street, where it staged *Toast* by Richard Bean, *A Respectable Wedding* by Bertolt Brecht and a devised piece directed by Richard Wilson and Dinah Stabb, May '08.

The School's orchestral programme had a strong year following the establishment of Centre for Orchestra with the support of the HEFCE SDF grant. This initiative has established the basis of a unique training and mentoring programme for orchestral musicians, including sectional coaching by LSO principals for the Guildhall Symphony Orchestra. Performances included Orff's *Carmina Burana* conducted by Takuo Yuasa, a Dvorak and Humperdinck programme conducted by Andrew Gourlay in the Barbican Hall and a Rachmaninoff and Prokofiev programme conducted by Gianandrea Noseda.

The School continued its association with the BBC Symphony Orchestra through the Total Immersion series, which this year featured music by Oliver Knussen (*Océan de terre, Trumpets, Masks, Elegiac Arabesques, Three Little Fantasies, Songs Without Words*), and a theme based on sounds of Japan featuring music by Dai Fujikura, Toru Takemitsu and Jo Kondo (all performed by BBC Symphony Orchestra and the Guildhall School). Guildhall musicians also contributed twelve lunchtime concerts to the City of London Festival and took part in the London Jazz Festival.

The School also staged ten further concerts in the series *Guildhall Artists at the Barbican* in which senior Guildhall musicians stage performances at 6.00 pm of the repertoire related to an LSO concert later that evening. Repertoire included music by Benjamin Britten, Beethoven, Mozart, Schoenberg, Strauss, Mahler, Schumann, Chopin, Szymanowski, Elgar, Brahms, Copland, Schubert and Shostakovich.

In the School's Music Hall, Professors of Piano Paul Roberts and Noriko Ogawa led a project which celebrated the 150<sup>th</sup> anniversary of Debussy's birth which included a lecture recital by Paul Roberts, two student recitals and a recital by Noriko Ogawa. There was also a celebration of the alto voice of the string family, the viola with a masterclass, viola day, Max and Peggy Morgan prize and an evening of performances. The autumn song festival focussed on the songs of Felix Mendelssohn, directed by Eugene Asti.

The 2013 Gold Medal was won by soprano Magdalena Molendowska with an exciting programme including Duparc's *Au pays où se fait la guerre*, Wichrowski's *Liście*, Tchaikovsky's *Reconciliation* and Dvořák's *Songs my mother taught me* accompanied by pianist Catherine Norton. Molendowska's arias with the Guildhall Symphony Orchestra included Puccini's *Vissi d'arte, vissi d'amore (Tosca)*, Verdi's *Ritorna vincitor (Aida)* and Barber's *Do not utter a word (Vanessa)*. The Piano Accompanist Prize was awarded to Anna Cardona. The Guildhall Wigmore Recital Prize, a competition run jointly by the School and the Wigmore Hall, with a Wigmore recital as the prize, was won by baritone Martin Häßler and the Junior Guildhall Lutine Prize was won by trumpet player Matilda Lloyd.

### **Milton Court and the Barbican Campus**

The School's long-term ambition to build a state-of-the-art suite of performance and teaching facilities at Milton Court finally came to fruition in 2013. Practical Completion of the new building was achieved on 5 July 2013 and it was formally handed over to the School on 8 July 2013. A long and complex process then started to rectify the inevitable snags and defects and to fully commission all the mechanical, electrical and technical systems. It was expected that the main contractor, Sir Robert McAlpine, and a significant number of sub-contractors would remain in the building throughout the summer vacation, in order to ensure that it would be fully ready for the start of the 2013/14 academic year. At the same time, significant refurbishment and reorganisation work started in the Silk Street building, to prepare it for use by the music department once acting and technical theatre have moved to Milton Court.

Milton Court was a redundant brown-field site at the eastern end of Silk St. Planning permission was granted



in November 2007 for a composite development which gives the School much-needed additional premises. Facilities include a concert hall (608 seats), a second theatre (223 seats), an accessible studio theatre (80-128 seats, depending on configuration), all with appropriate back of house support; three rehearsal rooms and a gymnasium; three large teaching rooms (one of which will double as a TV studio); and office and workshop accommodation for the departments of acting and technical theatre. The spaces all incorporate technical facilities of the highest specification, which will help to provide the School's students with the very best training for careers in the performing arts. All facilities were designed and planned to be complementary to the other venues at the School, the Barbican Centre and LSO St Luke's.

The School has announced its autumn 2013 season of public events including theatre, music, opera, master classes, festivals and many free concerts and events, which will for the first time take place in both the new Milton Court and existing Silk Street building. Audiences will be able to enjoy the new Concert Hall, Theatre and Studio Theatre as well as spacious, light-filled foyers and public spaces.

The new building is a successful example of a public-private partnership. It has been funded under a section 106 planning agreement between the City of London Corporation and Heron International at a total cost of £89m. Under the terms of a Development Agreement between the City and Heron, the first £47m of the cost has been met by Heron, which allowed them to build 285 apartments as part of a hybrid development. The City of London Corporation has contributed the notional site value of £18m and has paid the balance of the construction cost (£10.5m), while the School is close to achieving its fund-raising challenge of £13.5m to equip the spaces to the highest professional standards.

Milton Court has always been viewed as a major catalyst for the development of the Barbican Campus concept, subsequently branded as the Cultural Quarter. Considerable progress has been made in developing the most extensive range of shared services yet achieved in the HE sector, between the School and the Barbican Centre. All of the School's generic (i.e. non-HE-specific) services are now provided by a conjoint operation led by a shared Chief Operating and Financial Officer who reports to the Principal and the Managing Director of the Barbican Centre. HE-specific services are provided by a single Student and Corporate Services directorate organised around the student life cycle.

The School's joint Creative Learning Division with the Barbican Centre offers unique performing, creative and leadership opportunities to students, graduates and young people (including participants from Junior Guildhall and Centre for Young Musicians) in a variety of participatory settings. This occurs through modules and electives it delivers as part of the undergraduate and postgraduate curriculum, and through opportunities arising outside of the curriculum.

Central to the Division's work with students are two high profile festivals focussing on participatory and creative practice.

**Dialogue** in the Spring term gives students the opportunity to work in a variety of contexts with a wide range of the Barbican's partners in East London, including schools and community centres. For the 2013 festival Masters in Leadership students and around 30 undergraduate students were assigned a community to work with including schools, hospitals and community centres. A team of professional mentors helped the students to research, shape and deliver the projects for each target group.

The 273 participants were drawn from a diverse range of partner organisations in Hackney and Tower Hamlets, including primary and secondary schools, local Housing Associations, users of a local community centre, including local young rappers and street dancers, the Arbour Women's Services and St Mungo's homeless charity. Other Creative Learning ensembles were also invited to perform at the festival sharing day.

This work both widened the reach of the school into local East Boroughs, and impacted widely on participants who would not otherwise have had the opportunity to become involved in the life of the school. 69% of participants acknowledged that they had developed transferable skills through participation in this arts project, and 93% indicated that they would like to take part in a similar project in the future.

**Curious** at the end of the academic year showcases student's own collaborative work in a festival context in an East London venue. The festival also includes the work of alumni and other emerging artists from across the Barbican and Guildhall School's laboratory programme.

Other areas of Creative Learning's work have provided students with opportunities to perform in the Barbican's main spaces. This included *Unleashed*, a major theatre piece created by over 250 young people from across Creative Learning's work and the *East London Creative Jazz Ensemble* – who collaborated with members of Jazz at Lincoln Center during their June 2013 Barbican residency and with Trio VD in the November 2012 London Jazz Festival.

**The Barbican's International Associates** The Los Angeles Philharmonic's International Associate residency took place at the Barbican and included masterclasses for Guildhall students, an open rehearsal led by Gustavo Dudamel and involving an ensemble of Young People from Junior Guildhall, Centre For Young Musicians and East London as well as Future Play and international music education symposium.

Creative Learning has just secured funding from the Esmée Fairbairn Foundation for the formation of an East London and City Cultural Partnership, to join up working with music hubs from East London and to ensure that the work of the School, Barbican and other artistic partners provides access and progression routes to the life of the school for as many young people as possible from the London Boroughs of Hackney, Tower Hamlets, Newham, Barking and Dagenham, Islington, Redbridge and Waltham Forest.

A fifth and final annual report on the Barbican Campus will be submitted to HEFCE in November 2013.

### **Taught Degree-Awarding Powers**

The School has applied for taught degree-awarding powers (TDAP). Over the course of 2012/13 the School has undergone full scrutiny for TDAP. The Quality Assurance Agency panel has now completed its observations as part of the School's application, and an outcome is expected by the end of the calendar year.

Degree-awarding powers, coupled with new facilities at Milton Court, which opened in September 2013, will enable us to be more flexible in the way we develop and deliver our programme offer and for the first time to include a commitment to promoting Education for Sustainable Development through the curriculum. It will also put us in a stronger position to respond rapidly to the developing needs of the performing arts and to drive change in the professions and in society.

### **Funding**

The Guildhall School of Music & Drama is a department of the City of London Corporation which was its sole funder until 2006 when the School was designated as a publicly-funded Higher Education Institution and started to receive funding from HEFCE.

Despite having received designation, the School's relationship with the City has not altered; the City still contributes significant support to the School on an annual basis and the School continues to operate within the City's governance arrangements. The City of London Corporation funds deficits that may occur at the School, thus mitigating risks to HEFCE.

The financial accounts presented here have been prepared in accordance with the Statement of Recommended Practice: Accounting for Further and Higher Education (SORP 2007) and other relevant Accounting Standards in so far as they are relevant to the School in the context above.

### **Financial Results for the year**

In a financially challenging year a surplus of £22k (an improvement from the £76k deficit in 2011/12) was an achievement.

The main variance on both income and expenditure from 2011/12 to 2012/13 was the elimination of the HEFCE Voluntary giving grant which was previously £1.7m. In addition, this year's intake was the first of "new-regime" students; as a result Academic fees income increased significantly over previous years.

## **Scholarships**

The School, in partnership with the Guildhall School Trust (a registered charity independent of the School, which exists solely to support the School's students), provided scholarships for tuition fees and bursaries for maintenance as well as prizes totalling £1,811,125 in the academic year 2012/13.

Of this total, the Guildhall School Trust awarded £955,459 which was made possible through the generosity of a number of benefactors. The balance was awarded directly by the City of London.

## **Capital works**

The City of London provided a second five year programme (commenced 2009/10) of £9.3m to refurbish and improve the existing buildings and services. It incorporates projects to uplift the facilities for teaching and learning and contribute to the School's long term objectives. The position on the development of new facilities at Milton Court is outlined elsewhere in this document.

## **Conclusion**

2012/13 was a year of continued high artistic achievement in a context of severe financial challenges. The government's fees strategy and its contestability agenda mean that the next few years will be exceptionally difficult for specialist providers and their students. The School will need to find ways of ensuring that it does not become over-reliant on fee income alone.

The opening of Milton Court has established the Guildhall School as a distinctive, world-class organisation working closely with its industry partners to provide the highest level of training and preparation for our students, and bringing the maximum benefit to audiences and society at large. Progress with the Barbican Campus partnership and the Centre for Young Musicians is making the Guildhall School a major player in performing arts training and education in the UK and world-wide. The School looks forward to playing a leading role in the implementation of the government's National Music Plan and is working with music services outside London to ensure that as many young people as possible have a high quality experience of music making.

**Professor Barry Ife CBE FKC HonFRAM**  
**Principal**

## **STATEMENT OF CORPORATE GOVERNANCE AND INTERNAL CONTROL**

The Guildhall School of Music & Drama (Guildhall School) is owned and governed by the City of London Corporation (City Corporation), the legal status of which is that of a municipal Corporation by Prescription.

The Guildhall School was designated as a publicly-funded Higher Education (HE) Institution for the first time on 1 August 2006. It is unusual in the HE sector in that it is essentially a department of a much larger corporate body and has no legal personality of its own. Arrangements for the distribution of funding to the Guildhall School by the Higher Education Funding Council for England (HEFCE) take account of these circumstances to ensure that public funds are used for the purpose intended at all times.

Before designation, the Guildhall School operated exclusively under the standing orders and regulations of the City Corporation. As a result of designation it has adjusted its governance arrangements to enable it to comply with the responsibilities and reporting requirements placed on it as a publicly-funded body, whilst also maintaining its compliance with those of its owner.

### **City of London Corporation**

The City Corporation provides local government services for the 'Square Mile', but its responsibilities extend to many other facilities for the benefit of the nation. These include open spaces such as Epping Forest and Hampstead Heath, Smithfield and Billingsgate Markets, maintenance of five Thames bridges, and grants for charitable purposes across Greater London. These services are funded from the City Corporation's own resources at no cost to the public.

The City Corporation has been in existence since 1189 and operates through its Lord Mayor, Aldermen and other members of the Court of Common Council elected by the residents and businesses of the City's 25 wards. Like the Lord Mayor and Aldermen, the Members of the Court of Common Council stand as independent members and carry out their work unpaid.

The Court of Common Council is the City of London's primary decision-making assembly. It works through committees, but it is unique in that it is non-party political. Its main business focuses on the reports of committees and members' questions and motions.

### **Board of Governors**

One of those committees is the Board of Governors of the Guildhall School of Music & Drama. Although part of the City Corporation's overall committee structure, it acts as the Guildhall School's governing body and discharges its duties accordingly. Assurances have been made by the City Corporation that it recognises the need for the Guildhall School's Board of Governors to enjoy operational autonomy and will not without good cause challenge any decision of the Board of Governors that has been properly arrived at, is within its terms of reference and is in accordance with a business plan approved by the City Corporation.

The Board of Governors includes independent governors who are not members of the Court of Common Council, and who bring expertise to the Board from the arts and education sectors. The Board consists of:

- 11 members elected by the Court of Common Council for a term of three years (renewable twice)
- the Principal of the Guildhall School (ex-officio)
- one member of the Guildhall School academic staff elected by such staff for a term of three years (renewable twice)
- one member of the Guildhall School administrative staff elected by such staff for a term of three years (renewable twice)
- one Guildhall student representative, normally the President of the Guildhall School Student Union (ex-officio)
- one Centre for Young Musicians representative, for an initial term of three years from 2009 (advisory)
- the Chairman of the Barbican Centre Board (advisory)

- the Chairman of the Culture, Heritage & Libraries Committee (advisory)
- up to six co-opted non-City Corporation Governors with appropriate expertise for a term of three years (renewable twice)

Normally governors do not serve on the Board for more than nine years. The Chairman and Deputy Chairman of the Board are elected from the Common Council Governors.

Appointment to the Board of Governors is confirmed each April by resolution of the Court of Common Council. The full list of Governors who served on the Board during the year 1 August 2012 to 31 July 2013 is given at the beginning of this document.

The Board of Governors normally meets four or five times per year and is now advised by six committees, each of which operates according to Terms of Reference approved by the Board, and whose membership must be approved by the Board on an annual basis.

The Audit & Risk Management Committee meets at least three times per year and concerns itself with the adequacy and effectiveness of the Guildhall School's arrangements for risk management, control and governance, and economy, efficiency and effectiveness (value for money).

The Nominations Committee seeks out and makes recommendations to the Board on the appointment of new non-City Corporation governors with a particular brief to ensure transparency in the process. It meets as required when vacancies occur.

The Remuneration Committee meets as required to review and make recommendations on the salaries and terms and conditions of the Principal and such other members of staff as the Board deems appropriate.

The Governance and Effectiveness Committee carries out full reviews to consider improvements to the effectiveness of the Board of Governors every three years. When a full review is being undertaken the Committee determines the frequency of its meetings. In those years when a full review is not being undertaken, the Committee meets at least once a year to consider progress of implementation of the Committee's recommendations.

The Finance and Resources Committee was set up in 2009 as a result of an Effectiveness Committee review on the Board of Governors. The Committee is chaired by the Chairman of the Board, and meets to review any matters that may affect the finances of the Guildhall School, reporting to the Main Board. The Committee meets at least 3 times a year to discuss, advise on and examine finance and resource issues.

The Reference Sub Committee meets as required to address any issues that may arise outside the cycle of the Board, and is moderately urgent, but the Chairman and Deputy Chairman feel that the matter is sufficiently great that other Members' views should be sought before a decision is made, thus ruling out urgency procedures. The Reference Sub Committee can meet in conjunction with the Reference Sub Committee of the Barbican Centre Board to discuss matters referred to the joint meeting by the respective Boards of Barbican Centre and Guildhall School of Music and Drama with powers to act as prescribed by the two Boards.

### **Statement of primary responsibilities**

In common with all the committees of the City Corporation, the Board operates to Terms of Reference, which are approved by the Court of Common Council each April. These act as the Board's Statement of primary responsibilities and are given below.

To be responsible for:

- the approval of a strategic plan and the determination of the educational character and the mission/aims of the Guildhall School and oversight of its activities;
- the effective and efficient use of resources;
- the approval of an annual business plan;
- the approval of annual estimates of income and expenditure;
- the approval of the annual audited financial statements of the Guildhall School of Music & Drama

- the appointment of the Principal of the Guildhall School and, where appropriate, the deputy;
- the management of the School's land and buildings belonging to the City Corporation (with the exception of those that are in the province of another [City Corporation] committee) subject always to compliance with the Code of Practice for Disposal of Property;
- writing off debts in accordance with such terms and conditions as are from time to time established by the Court of Common Council;
- authorising the institution of any criminal or civil proceedings arising out of the exercise of its functions;

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

Except where otherwise noted in this statement, the Board of Governors also complies with the Guide for Members of Higher Education Governing Bodies in the UK – Governance Code of Practice and General Principles, published by the Committee of University Chairmen (the CUC Code).

Following designation, financial accounts are prepared for each academic year ending 31<sup>st</sup> July. This is in addition to the accounts required for the City's financial year end of 31<sup>st</sup> March.

### **Executive management**

The Principal is the chief officer of the Guildhall School, with responsibility to the Board of Governors for its organisation, direction and management. He is supported in his work by an Executive Directorate team, which meets weekly.

The Principal is also a chief officer of the City Corporation, responsible to the Town Clerk who is its chief executive. The City Corporation's standing orders and financial regulations govern the extent to which powers are delegated to chief officers, and when decisions must be taken by committee.

Under the terms of reference of the Financial Memorandum between the Guildhall School and the HEFCE, the Principal is the designated officer and in that capacity can be summoned to appear before the Public Accounts Committee.

### **Prevention and detection of fraud, and conflicts of interest**

The City Corporation expects all people and organisations associated with it to be honest and fair in their dealings with the City Corporation and its clients and customers. The City Corporation expects members and officers to lead by example in this respect, observing the seven Principles of Public Life promoted by the Nolan Committee.

The Guildhall School adheres and is subject to the Anti Fraud and Corruption Strategy of the City Corporation. Employees must report any suspected cases of fraud and corruption to the appropriate manager, or if necessary, direct to the Chief Internal Auditor of the City Corporation.

Governors are required to operate within the requirements of the Standing Orders of the Court of Common Council and the City Corporation's Code of Conduct for Members. These include the requirement to declare at meetings and to register with the Monitoring Officer potential areas of conflict between their City Corporation duties and responsibilities and other areas of their personal and professional lives. As a result of designation, this register has been extended to include the senior officers of the Guildhall School most closely involved in servicing the Board of Governors.

### **Statement on Internal Control**

As part of the City Corporation, the Guildhall School operates within an overall environment that has the identification and management of risk firmly embedded in all its systems and procedures. Central to this approach is the City Corporation's Internal Audit service, which undertakes regular reviews of a wide range of activity throughout the organisation. The annual audit plan for each department of the City Corporation is developed using a risk-based approach, taking account of the key areas of risk identified for the City Corporation as a whole and of specific areas of risk highlighted by the Chief Officers of each

City Corporation department. The internal audit plan aims to cover all significant areas of risk at least once during each five year cycle. Any major risks are reviewed more frequently.

The finance functions of the School and its neighbour, the Barbican Centre, were merged in February 2007. This has provided the School with a much strengthened ability to manage its finances, improving overall control. In 2011 a restructure of the wider finance function in the City Corporation has meant that the School and Barbican Centre finance functions now report directly into the Chamberlains office. As a result there are much closer working relations between the different finance teams of the City Corporation.

The system of internal financial control is based on a framework of regular management information, financial regulations, administrative procedures (including segregation of duties), management supervision, a system of delegation and accountability, and independent scrutiny. In particular the system includes:

- comprehensive budget setting and monitoring systems.
- regular reviews of periodic financial reports which indicate financial performance against budgets and forecasts.
- access by all finance staff and appropriate departmental staff to systems providing a suite of enquires and reports to facilitate effective financial management on an ongoing basis.
- clearly defined capital expenditure guidelines.
- formal project management disciplines.
- an in-house internal audit service.
- scrutiny by Members, HEFCE, other inspectorates, external audit and other stakeholders.

As a result of designation, the Guildhall School has adopted its own risk management policy to complement that of the City Corporation, and has developed its own comprehensive risk register which is monitored on a regular basis. The risk management policy was approved by the Board of Governors in April 2009 and makes clear that overall responsibility for the control and management of risk rests with the Board. Detailed monitoring and evaluation of risk is delegated to the Audit & Risk Management Committee, which must consider the Guildhall School's risk register at each of its meetings.

The risk register was developed at individual department level within the School, with the information then consolidated into a School-wide register by the Executive Directorate team, and each risk evaluated according to its probability and impact. The register is reviewed and updated by the Executive Directorate team prior to consideration by the Audit & Risk Management Committee at each of its meetings. A crucial part of this process is an evaluation of the effectiveness of management action to mitigate each risk, and risk owners have been identified in order to facilitate this.

In reviewing the register, consideration is given at all times to the School's *Strategic and Operational Plan* and to the risks associated with its delivery. Similarly, risk is considered whenever strategic documents and policies are being developed, and appropriate commentary and management action is included. The Guildhall School's risk register is referred to by the City Corporation's Internal Audit section when updating its five-year rolling audit plan for the School, to ensure that all the key risks in the School's risk register are reviewed as part of the cycle.

The Board has relied on the opinions contained in the annual report received by it from the Audit & Risk Management Committee, which in turn is informed by the annual report and opinion of the City Corporation's Internal Audit section and the external auditors' management letter. Any system of internal control can, however, only provide reasonable, but not absolute, assurance against material misstatement or loss.

.....  
**Alderman David Graves**  
Chairman

Date:.....

.....  
**Professor Barry Ife CBE FKC HonFRAM**  
Principal

Date:.....

## **Independent Accountants' report to the Board of Governors of the Guildhall School of Music and Drama**

We have inspected the income and expenditure account of the Guildhall School of Music and Drama for the year ended 31 July 2013 which comprises the income and expenditure account and the related notes 1 to 15. The income and expenditure account has been prepared under the accounting policies set out therein.

Our Report is prepared, solely for the confidential use of Guildhall School of Music and Drama. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board and the Board's members as a body, for our work, for this report, or for the opinions we have formed.

### **Respective responsibilities of The Board of Governors and accountants**

As described in the statement of the Board of Governors' responsibilities, the Board of Governors is responsible for the preparation of the Income and Expenditure report in accordance with the format outlined in the Statement of Recommended Practice on Accounting for Further and Higher Education and other applicable United Kingdom law and accounting standards (United Kingdom Generally Accepted Accounting Practice).

Based on the procedures set out in our engagement letter of 24 September 2013 we report to you our opinion as to whether the Income and Expenditure statement has been correctly extracted from the audited accounts of City's Cash for the period 1 August 2012 to 31 March 2013 (8months) and from its unaudited accounts for the period 1 April 2013 to 31 July 2013 (4months). We also report whether, in all material respects, income from funding bodies, grants and income for specific purposes and from other restricted funds administered by the Guildhall School of Music and Drama have been properly applied only for the purposes for which they were received.

We also report if, in our opinion, the Operations and Finance Review is not consistent with the Income and Expenditure account, the underlying accounting records do not agree with the Income and Expenditure account or if we have not received all the information and explanations we require for our opinion.

We read the statement of corporate governance and internal control, and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the financial statements.

### **Opinion**

In our opinion, based on the procedures set out in our engagement letter of 24 September 2013:

- (a) The financial statements for the year ended 31 July 2013 have been correctly extracted from the audited accounts of City's Cash for the period 1 August 2012 to 31 March 2013 (8months) and from its unaudited accounts for the period 1 April 2013 to 31 July 2013 (4months).
- (b) In all material respects, income for the year ended 31 July 2013 from the Higher Education Funding Council for England, grants and income for specific purposes and from other restricted funds administered by the institution have been applied only for the purposes for which they were received.
- (c) In all material respects, income for the year ended 31 July 2013 has been applied, where appropriate, in accordance with the financial memorandum with the Higher Education Funding Council for England effective from 1 August 2010.

Deloitte LLP  
Chartered Accountants  
London

Date:.....



# INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 JULY 2013

	Notes	Year Ended 31 July 2012 £000	Year Ended 31 July 2013 £000
<b>Income</b>			
Funding Council Grants	2	5,021	2,864
Academic fees and education contracts	3	6,901	8,431
Research grants and contracts	4	164	73
Other Operating Income	5	8,010	8,888
<b>Total Income</b>		<b>20,096</b>	<b>20,256</b>
<b>Expenditure</b>			
Staff Costs	7	11,727	12,419
Other operating expenses	10	8,445	7,815
<b>Total Expenditure</b>		<b>20,172</b>	<b>20,234</b>
<b>Surplus/(Deficit) on continuing operations after depreciation of tangible fixed assets at valuation and tax</b>		<b>(76)</b>	<b>22</b>
<b>Deficit for the year met by the City of London Corporation from its City's Cash Fund</b>		<b>76</b>	<b>0</b>
<b>Surplus/(Deficit) for the year</b>		<b>0</b>	<b>22</b>

No Statement of total recognised gains and losses has been prepared on the grounds that there have been no other recognised gains or losses to report.

.....  
**Alderman David Graves**  
Chairman

.....  
**Professor Barry Ife CBE FKC HonFRAM**  
Principal

Date:.....

## NOTES TO THE ACCOUNTS

### 1. Principal Accounting Policies

The Guildhall School is owned, funded and managed by the City of London Corporation and forms part of the services funded from City's Cash. This is a private fund that is not governed by statute or regulations. The following accounting policies have been applied.

#### a) Basis of Preparation

The School is not itself a legal entity and as such does not produce its own statutory accounts. For this reason, and as agreed with HEFCE, the following statements exclude a balance sheet, cash flow statement and other disclosures usually contained in the financial statements of HEFCE-funded organisations.

The School's Income and Expenditure account has been prepared following the general format of the Statement of Recommended Practice: Accounting for Further and Higher Education 2007. The statement has been prepared under the historic cost convention in accordance with generally accepted United Kingdom accounting policies. The only exception to this is pensions, which have been prepared under IAS 19 as detailed in Note 1f and 11.

#### b) Recognition of Income and Expenditure

All income and expenditure is recognised in the accounts on an accruals basis. Income is included gross without deduction of expenses.

Income from tuition fees is recognised in the academic year to which it relates and includes all fees chargeable to students or their sponsors. The costs of any fees waived by the School are included as expenditure in Note 10 within Scholarships, Bursaries and Prizes.

Income from grants, contracts and other services rendered is included to the extent of the completion of the contract or service concerned or when conditions attached to their receipt has been met.

Grants received for specific purposes are released to income as the related expenditure is incurred. Unspent grants are treated as deferred income.

Income from UK charities is restricted and recognised when the grant conditions, including incurring expenditure, have been met.

Income receivable from the Funding Council is recognised in line with the latest estimates of grant receivable for an academic year.

#### c) Agency Funds

Funds received from agencies for disbursement to students have been excluded from income. Similarly, the disbursement of these funds has also been excluded from expenditure. The list of funds received from agencies and disbursed is disclosed in Note 13.

#### d) Foreign Currencies

Transaction of foreign currencies is recorded using the rate of exchange ruling at the date of the transaction.

#### e) Balance Sheet

As the Guildhall School of Music & Drama is owned, funded and managed by the City of London Corporation, assets and liabilities relating to the School are consolidated into the City of London Corporation's City's Cash balance sheet.

**f) Pension schemes**

The City of London Corporation's Pension Scheme is a funded defined benefits scheme. City of London Corporation staff are eligible for membership of the pension scheme. Details of the pension scheme are disclosed in Note 11 in accordance with IAS 19.

**g) Capital Expenditure**

The School operates a rolling programme of planned capital expenditure covering substantial works to the School's premises and acquisition of major items of equipment. The cost of these approved capital projects is met directly by the City Corporation's City's Cash and is not accounted for within the financial statements of the School. The cost of smaller items of equipment, and any associated grant income, is recognised in the income and expenditure in the year it is incurred.

**h) Maintenance of premises**

The cost of routine corrective maintenance is charged to the income and expenditure account in the period that it is incurred.

**i) Taxation**

As the Guildhall School is part of the City of London Corporation, and not a separate legal entity, it shares the same tax status as the City Corporation which is exempt from Income and Corporation Tax.

**j) Provisions**

Provisions are recognised when the School has a present legal or constructive obligation as a result of a past event, it is probable that a transfer of economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation as at the balance sheet date.

## Guildhall School of Music & Drama

2.	<b>Funding Council Grants</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
		<b>£000</b>	<b>£000</b>
	Basic Teaching Grant	2,137	1,759
	Higher Education Innovation Fund – Round 4	305	305
	Widening Participation	204	0
	Strategic Development Fund	453	554
	Teaching Capital Investment Fund	12	19
	Quality Research Grant	240	227
	Voluntary Giving Grant	1,670	0
	<b>Total</b>	<b>5,021</b>	<b>2,864</b>

3.	<b>Academic fees and education contracts</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
		<b>£000</b>	<b>£000</b>
	UK Students – Tuition fees	2,217	3,102
	EU Students – Tuition fees	738	1,214
	Overseas Students – Tuition fees	1,184	1,425
	Summer Schools – Tuition fees	474	351
	Part-time non award bearing courses – Tuition fees	147	115
	Junior School – Tuition fees	1,023	1,098
	Centre for Young Musicians – Tuition fees	894	879
	Examination fees	6	7
	Audition fees	218	240
	<b>Total</b>	<b>6,901</b>	<b>8,431</b>

4.	<b>Research grants and contracts</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
		<b>£000</b>	<b>£000</b>
	UK based charities	27	20
	Other grants and contracts	137	53
	<b>Total</b>	<b>164</b>	<b>73</b>

## Guildhall School of Music & Drama

5.	<b>Other Operating Income</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
		<b>£000</b>	<b>£000</b>
	Residencies, catering and conferences	1,203	1,213
	Other income generating activities	136	255
	Other income	422	266
	City of London Corporation support:		
	An annual cash limited contribution towards net operating costs	5,377	6,036
	Reimbursement of administrative and central service costs attributed to the School as shown in note 10	286	484
	Funding of major repairs and maintenance projects	586	634
	<b>Total</b>	<b>8,010</b>	<b>8,888</b>
6.	<b>Staff Numbers</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
	The average number of persons (including senior post holders employed by the Guildhall School of Music & Drama) during the year expressed as full-time equivalents was:		
		<b>FTE</b>	<b>FTE</b>
	Teaching departments	101	126
	Teaching support services	25	9
	Administration and central services	72	74
	<b>Total</b>	<b>198</b>	<b>209</b>
7.	<b>Staff costs for the above persons</b>	<b>Year Ended 31 July 2012</b>	<b>Year Ended 31 July 2013</b>
		<b>£000</b>	<b>£000</b>
	Wages and salaries	9,682	10,223
	Employer's N.I	697	732
	Pension contributions	1,329	1,443
	<b>Sub total – Staff costs</b>	<b>11,708</b>	<b>12,398</b>
	Benefits in kind	19	21
	<b>Total</b>	<b>11,727</b>	<b>12,419</b>

# Guildhall School of Music & Drama

## 8. Senior Staff Costs

The Principal's emoluments included in note 7 are made up as follows:

	Year Ended 31 July 2012	Year Ended 31 July 2013
	£000	£000
Salaries	130	132
Employer's N.I	16	17
Benefits in kind	19	21
Pension contributions	15	0
<b>Total</b>	<b>180</b>	<b>170</b>

## 9. Staff receiving emoluments in excess of £100,000

The number of staff excluding the Principal who received emoluments (including taxable benefits but excluding employer's pension contribution) in excess of £100,000 in the following ranges was:

	Year Ended 31 July 2012	Year Ended 31 July 2013
No. of staff paid between £130,001 and £140,000	1	1
No. of staff paid between £110,001 and £120,000	1	1
<b>Total</b>	<b>2</b>	<b>2</b>

## 10. Other Operating Expenses

	Year Ended 31 July 2012	Year Ended 31 July 2013
	£000	£000
Administration & Central Services	704	753
Administration & Central Services met by the City of London Corporation <sup>1</sup>	286	484
Bank charges & Legal Fees	15	15
Catering	156	160
Contracted-out Lecturing Services	681	736
Development Fund	1,670	0
Equipment	192	372
Information Technology	215	253
Non teaching – fees	860	685
Premises	2,425	2,658
Publicity	52	92
Scholarships, Bursaries & Prizes	754	1,175
Student support (Library, Student Placement expenses and Student Union subsidy)	283	272
Subscriptions	120	87
Training & development	32	73
<b>Total</b>	<b>8,445</b>	<b>7,815</b>

<sup>1</sup> City of London Corporation central department costs attributed to the School relating to financial, legal, secretarial, human resources and building services together with various insurances.

# Guildhall School of Music & Drama

## 11. Pensions

The Guildhall School of Music & Drama is owned by the City of London Corporation and the employees of the School are also employees of the City of London Corporation. As such they are eligible for membership of the pension scheme.

The Guildhall School does not have an exclusive relationship with the City of London Pension Fund, neither is the portion of the Pension Fund that relates to City of London employee members engaged on Guildhall School activities separately identifiable. Consequently, in accordance with IAS 19, the pension arrangements are treated as a defined contribution scheme in the Guildhall School accounts. This means that the IAS 19 surplus or deficit on the Pension Fund is not included in the Guildhall School accounts.

In accordance with statutory regulations, a triennial valuation of the pension fund as at 31 March 2010 was completed by independent consulting actuaries. The valuation revealed that the level of funding of the past service liabilities had decreased by 1 percentage point to 86% (from 87% in 2007). Following this valuation the regular contribution rates to be applied for the financial years ending 31 March 2012, 2013 and 2014 were agreed at 17.5%.

In the year ending 31 July 2013 the total employer's contributions to the scheme for staff engaged on Guildhall School activities was £1.4 million (2011/12: £1.3 million). There are no outstanding or pre-paid contributions at the balance sheet date.

The deficit of the City of London scheme at 31 March 2013 is £342.4 million (31 March 2012: £350.6 million) as calculated in accordance with IAS 19.

## 12. Debtors

As stated previously, the School's assets and liabilities are consolidated into the City of London Corporation's City's Cash balance sheet. The total outstanding Tuition Fees and Bursaries for the Guildhall School of Music & Drama as at 31 July 2013 were £ 68,517 (31 July 2012: £80,856).

## 13. Grants Received and Disbursed – Excluded from Income & Expenditure calculations

	Awarded/Received for disbursement	Disbursed	No. of students awarded funds
	£000	£000	£000
Access to Learning Fund	7	7	18
Erasmus	12	12	4
<b>Total</b>	<b>19</b>	<b>19</b>	<b>22</b>

## 14. Capital Expenditure

Capital expenditure totalling £518,518 was incurred during the period. This was mainly related to work carried out in the Music Hall, in Technical Theatre, and on AV facility improvements.

## 15. Related Party Transactions

Elected Members of the City of London Corporation are represented on the Board of Governors of the Guildhall School of Music & Drama. A full list of Governors who served on the Board during the year 1<sup>st</sup> August 2012 to 31<sup>st</sup> July 2013 is given at the beginning of this document. The City of London Corporation provides administration and central services to the School. The costs incurred by the City of London Corporation in providing these services are charged to the School.

Members of the City of London Corporation responsible for managing the School are required to comply with the Relevant Authority (model code of conduct) Order 2001 issued under the Local Government Act 2000 and the City of London Corporation's guidelines which require that:

- Members sign a declaration agreeing to abide by the City of London Corporation's code of conduct:
- A register of interest is maintained
- Personal, prejudicial, pecuniary and non-pecuniary interests are declared during meetings and
- Members do not participate in decisions where they have an interest.

There are corresponding arrangements for staff to recognise interests and avoid possible conflicts of those interests. In this way, as a matter of policy and procedure, the School ensures that Members and Officers do not exercise control over decisions in which they have an interest.

In this way, as a matter of policy and procedure, the City of London Corporation ensures that Members and officers do not exercise control over decisions in which they have an interest. There are no material transactions with organisations related by virtue of Members and officers interests which require separate reporting. Transactions are undertaken by the School on a normal commercial basis.

The Guildhall School Trust, a registered charity independent of the School, exists solely to support the School's students. A number of members of the School Board are also trustees of the Guildhall School Trust. During the academic year 2012/13 the School received £955,459 (2011/12 - £800,713) from the Trust for scholarships for tuition fees and bursaries for maintenance.

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<b>Committee(s):</b>	<b>Date(s):</b>
Audit and Risk Management Committee of the Board of Governors of the Guildhall School of Music and Drama Board	4 <sup>th</sup> November 2013
<b>Subject:</b> Internal Audit Update Report	<b>Public</b>
<b>Report of:</b> The Chamberlain	<b>For Information</b>

## Summary

This report has been prepared in accordance with the HEFCE Code of Practice for Accountability and Audit (paragraph 14). It provides your committee with details of the Internal Audit work undertaken at the School during the academic year ended 31<sup>st</sup> July 2013 with the intention of providing you with an opinion on the adequacy and effectiveness of risk management, control and governance, economy, efficiency and effectiveness.

Internal Audit plays a role in providing the required assurance on internal controls through its comprehensive risk-based audit of all auditable areas within the five-year planning cycle – with key areas being reviewed annually. This is reinforced by consultation with the Audit and Risk Management Committee Chairman, the School's Principal and his management team on perceived risk, any areas of concern and by a rigorous follow-up audit regime.

The Committee receives reports from the Head of Audit on the extent that the School can rely on its systems of internal control and to provide reasonable assurance that the School's objectives will be achieved efficiently. These reports are provided annually as well as a separate report in March detailing the planned work for the following financial year, the Five Year Cyclical Plan and the scope of audit coverage across all aspects of the School's operations.

The School's main accounting and payroll systems are provided by the City of London Corporation (CBIS and Trent). These systems are subject to annual review by the Internal Audit Section and are considered by both Internal Audit and the City's external auditors to provide a high level of internal control.

It is the Head of Audit's opinion that the School's systems of internal control are generally robust and can be reasonably relied upon to ensure that objectives are achieved efficiently. Internal audit report summaries are circulated to Members when main audit reviews are finalised and management action plans agreed.

The Internal Audit Section operates, in all aspects, in accordance with the Local Government Internal Audit Standards as laid down in the CIPFA Code of Practice.

The work of Internal Audit is relied upon by the HEFCE's Audit Service, as well as

the City of London Corporation's External Auditors.

There were two full internal audit reviews scheduled for completion in 2012/13: School Income (including fees); and Professors' Contracts. The School Income review was completed and provided a 'Green' Substantial Assurance. School Income: Income performance at the time of reporting was above target (107% of the local risk income budget). Adequate internal control is operated for the collection, security and banking of income, and data security measures. There is, however, scope for improvement within the School's arrears management. The reports submitted to Members do not provide sufficient detail and there is inadequate separation of duties between chasing, monitoring and reporting of certain debts. In addition, monthly reconciliations are not always conducted promptly.

The Professors' Contracts review was deferred at the request of the Principal to the 2013/14 academic year so that all revised professors' contracts were in place before the start of the review (see the Schedule of Internal Audit Projects 2012/13 Appendix 1).

Work has now started on the 2013/14 annual internal audit plan. There are four full reviews: Temporary Staff and Professional Fees; Annual Enrolment; Procurement of Goods and Services; and Assurance Mapping;. There are also four spot check reviews scheduled for completion during the year. Details of the scope of full reviews are shown in paragraph 12 of this report. In addition, the Professors' Contracts review will also be completed (see the Schedule of Internal Audit Projects 2013/14 Appendix 2).

### **Recommendation**

- Members are asked to note the work that internal audit have undertaken and offer any observations.

## **Main Report**

### **Background**

1. This report includes a summary of audit findings for reviews undertaken during the Academic Year 1st September 2012 to 31st July 2013.

### **Current Position**

### **Internal Audit Plan 2012/13 Completions**

2. There were two full reviews scheduled for completion during 2012/13: Income – including School Fees (20 days), the final report was issued in August 2013. Details of the outcome of this review are included in paragraphs 4 to 12 below. The remaining review: Professor's Contracts – Including Productive Hour Management (20 days) was postponed at the request of the Principal due to the on-going negotiations with professors

concerning changes in their contracts of employment. These negotiations have now been completed and the fieldwork on this review has been started.

3. A review of Value for Money Initiatives (5 days) was cancelled because it was agreed with the Principal that the on-going work associated with Milton Court demonstrated that School's commitment to value for money and has been subject to a high level of scrutiny. The audit man day allocation has been carried forward into 2013/14 and will be used to undertake an assurance mapping exercise. Details of progress in completing 2012/13 planned work are included in Appendix 1.

### **School Income (Including Fees) (20 days)**

4. The School receives income from various sources including tuition, non-government grants, facilities, donations and student accommodation. Total local risk income received in 2012/13 was £5,922,823 (107% of the local risk income budget).
5. The purpose of this audit was to review key income controls, including the procedures in place to monitor and report against approved targets, security arrangements for the collection and banking of cash and cheque income and arrears management. The adequacy of reconciliations, the security of data stored on SITS (the School Student Management Information system) and compliance with the City's Financial Regulations were also considered. The registration process, tuition fees, certain system requirements (such as password complexity, encryption and session timeout policies) and Sundial Bar income have been excluded from this review owing to other audit work reviews having been completed previously.
6. Internal Audit reported Substantial Green Assurance rating for this review owing to the fact that most of the areas reviewed were satisfactory. It was noted that there was scope for improvement within the School's arrears management. Debtors' reports to the School's Board of Governors do not fully convey the age of some of the debts: debts over three years are reported as 'over 90 days'. In addition, the debtors' position for the Centre for Young Musicians (CYM) should be included within the debt reports to Members and information concerning any write offs, such as the amount, reason and the bad debt provision, should also be added.
7. An amber recommendation has been agreed with senior management to improve the reporting of arrears management to the Board which was implemented by 1<sup>st</sup> October 2013.. A further six green recommendations have been agreed to resolve inadequate separation of duties between monitoring and reporting of arrears for the CYM and CBIS debts, to document the arrears management processes, to write off or credit old debts requiring departmental action and to ensure debtors' reports are always included within the quarterly Finance Reviews.

8. The approval, monitoring and reporting of budgets is well controlled. Income performance against budget over the past five years was assessed to identify any adverse trends; budgetary performance was considered satisfactory and budgets sufficiently challenging.
9. The collection, security and banking of cash and cheques received, to mitigate the risk of loss or misappropriation, were considered adequate. Cash and cheque income is minimal with the vast majority of income collected through electronic bank transfers. Audit trails of income are satisfactory and access to tills and safes is sufficient. Cash insurance limits, segregation of duties in cash handling and frequency of banking are all considered to be satisfactory.
10. Accounting adjustments identified as necessary through reconciliations between the CBIS and SITS systems had not been completed fully owing to resources being directed to support changes as a result of the introduction of the new centralised Accounts Payable processes. A green priority recommendation was agreed to ensure that accounting adjustments are undertaken promptly following the completion of system reconciliations.
11. Accounting for income on CBIS is also satisfactory. Journal updates from SITS to CBIS are conducted on a daily basis and all invoices are raised, recorded and monitored through either of the two systems. The use of subjectives is adequate so that the School's management accounting can accurately discern between the various income streams. The controls in place to limit access to information held on the SITS and CBIS AR systems were reviewed and considered satisfactory.
12. The draft report was issued in June 2013. The management response was received in July and the final report was issued in August 2013.

<b>Recommendations</b>	<b>Red</b>	<b>Amber</b>	<b>Green</b>	<b>Total</b>
Number Made:	0	1	8	9
Accepted	0	1	8	9

#### **Internal Audit Plan 2013/14**

13. There are fourfull reviews and four spot check reviews scheduled for completion during 2013/14. Details of the scope of full reviews are shown below.

Temporary Staff and Professional Fees (10 days)

This review will examine the procurement arrangements for the employment of temporary staff, both teaching and support staff, as well as expenditure on professional fees such as consultants and professional advice. Compliance with corporate guidance will also be examined.

#### Annual Enrolment (4 days)

This is an annual review which examines the controls exercised over the process for enrolling students.

#### Procurement of Good and Services (5 days)

The creation of the City of London Procurement Service (CLPS) will affect the way in which the School source goods and services as well as process orders and payments. This review will look at those revised arrangements and seek assurance on the sustained integrity of the internal control environment.

#### Assurance Mapping (5 days)

In an environment of scarce and limited resources a series of reviews across the City have been planned which will look at how risks to the achievement of strategic and operational objectives, processes and systems are mitigated. This review will identify what respective roles management governance and assurance, third party review processes (e.g. HEFCE), and Internal Audit plan coverage play in the governance of these activities. Any areas of potential weakness will be identified which will inform subsequent Internal Audit assurance planning and resource allocation.

### **Audit recommendation follow-up reviews**

14. There is one amber rated recommendation outstanding; this relates to enhancing debt management information presented to the School Board which was implemented 1<sup>st</sup> October 2013 when a report concerning debt management was drafted. There are eight green rated recommendations which will be followed up by the end of March 2014.
15. Any other outstanding amber or green recommendations. Check MK recs tracking

## **Conclusion**

16. The Internal Audit Section completed one review in 2012/13 and one deferred review of Professors' Contracts is currently work in progress. There were a number of areas where improvement was found to be required in order to enhance the control environment. Guildhall School staff were very helpful and cooperative during the progress of Internal Audit review work. The Principal has agreed to implement all recommendations made within reasonable timescales.

## **Appendices**

- Appendix 1 – Schedule of Internal Audit Planned Work 2012/13
- Appendix 2 - Schedule of Internal Audit Planned Work 2013/14

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## Appendix 1

### Schedule of Internal Audit Projects 2012/13

Project	Planned Days	Planned Completion Date	Current Stage	Recommendations			
				Total Red	Total Amber	Total Green	Total
<p>Income – Including School Fees</p> <p>The Guildhall School's main source of income is student fees but income is also obtained from events, sale of CDs and hire of facilities. The control of setting fees and charges, billing students, collection and banking of income, and management debt will be included within this review.</p>	20	11 <sup>th</sup> September 2013 (Actual)	Completed	-	1	8	9
<p>Professors' Contracts – including Productive Hours Management</p> <p>The Principal is currently undertaking a radical overhaul of the way in which professors are paid for the hours that they work, both contact and non-contact. These new arrangements will be finalised and introduced during the Summer Term 2012. The new contract arrangements for professors will be examined, including monitoring arrangements for teaching/non-teaching hours.</p>	20	31 <sup>st</sup> December 2013	Fieldwork Completed	-	-	-	-

				Recommendations			
Project	Planned Days	Planned Completion Date	Current Stage	Total Red	Total Amber	Total Green	Total
Value for Money Initiatives  This review will examine the Principal's on-going work to identify and implement financial and operational efficiencies within the School.	5	31 <sup>st</sup> March 2013	Carried Forward	-	-	-	-
Contingency – Spot Check reviews to be determined in accordance with emerging issues.	5	31 <sup>st</sup> March 2013	Not used	-	-	-	-



## Appendix 2

### Schedule of Internal Audit Projects 2013/14

Project	Planned Days	Planned Completion Date	Current Stage	Recommendations			
				Total Red	Total Amber	Total Green	Total
<u>Temporary Staff and Professional Fees</u>  This review will examine the procurement arrangements for the employment of temporary staff, both teaching and support staff, as well as expenditure on professional fees such as consultants and professional advice. Compliance with corporate guidance will also be examined.	10	31 <sup>st</sup> December 2013	Fieldwork	-	-	-	-
<u>Annual Enrolment</u>  This is an annual review which examines the controls exercised over the process for enrolling students.	4	31 <sup>st</sup> March 2014		-	-	-	-

				Recommendations			
Project	Planned Days	Planned Completion Date	Current Stage	Total Red	Total Amber	Total Green	Total
<u>Procurement of Good and Services</u>  The creation of the City of London Procurement Service (CLPS) will affect the way in which the School source goods and services as well as process orders and payments. This review will look at those revised arrangements and seek assurance on the sustained integrity of the internal control environment.	5	31 <sup>st</sup> March 2014		-	-	-	-
<u>Assurance Mapping</u>  In order to provide Members with details of how the risks City's departments face are mitigated and to identify areas where limited resources internal audit resources need to be targeted, a programme of assurance mapping exercises will be undertaken.	5	31 <sup>st</sup> December 2013		-	-	-	-

<b>Project</b>	<b>Planned Days</b>	<b>Planned Completion Date</b>	<b>Current Stage</b>	<b>Total Red</b>	<b>Total Amber</b>	<b>Total Green</b>	<b>Total</b>
<b>Spot Check Reviews</b>							
Petty Cash	2			-	-	-	-
Asset Management	2			-	-	-	-
Debt Management	5			-	-	-	-
Student Bar (Income, Stocks and Staffing)	5			-	-	-	-

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