

Higher Education Innovation Funding: Institutional five year KE strategies (HEIF 2016-17 onwards): policy and request for strategies (HEFCE 2016/16)

Annex A1: Template for institutional five-year KE strategies (for HEIF 2016-17 onwards)

Please complete this form, and the **two tables in Annex A2**; these may be downloaded from www.hefce.ac.uk/pubs/year/2016/201616/. Text boxes may be expanded to the required length, and are expected to be in proportion to the level of HEIF allocation received in 2016-17. Please do not attach other documents or annexes. Guidance for completing the forms is at Annex B in the main document.

Completed form and tables should be emailed to heifstrategy@hefce.ac.uk by **noon on Monday 31 October 2016**.

Name of institution	Conservatoire for Dance and Drama
Contact person for correspondence who is also responsible for ensuring that the head of institution has approved this strategy for submission to HEFCE	
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Note that we intend to engage with this contact person in the event of queries regarding the institutional KE strategy. We will contact this person annually as part of our HEIF monitoring process.	
Has this KE strategy been approved for submission to HEFCE by the head of institution?	
Yes	

Section A: Knowledge exchange strategy

The strategy

1. Summarise the key aspects of your five year KE **strategy**, including:
 - a. Priority objectives.
 - b. How your KE strategy relates to the wider institutional mission and individual corporate strategies.
 - c. Key trends and drivers creating opportunities and challenges.
 - d. Likely key barriers and enablers to implementing your strategy.
 - e. The key activities by which you will realise your objectives, such as contract research, enterprise education, continuing professional development.

Max 1,500 words

a. The Conservatoire's knowledge exchange strategy will build upon a strong profile of industry engagement and community interaction, whilst identifying new opportunities for expansion and innovation. The strategy identifies three priority objectives:

Firstly, human skills and capital development. This is a two-fold approach, enhancing student employability and maintaining the industry currency of staff which supports that employability. In providing students with the best possible preparation for the performing arts industries the schools serve, the Conservatoire will maximise its graduates' contribution to the development of dance, drama and circus arts in the UK: providing a pipeline of highly-skilled young artists to feed into the UK's Creative Industries worth £84.1 billion per year¹.

Secondly, to maximise exploitation of the schools' physical and intellectual assets and build capacity to diversify income streams and increase resilience. Investment in new areas of work to generate income will be a priority. The eight Conservatoire schools cover multiple art forms and represent a range of sizes, capacity and resource, and this will be reflected in a mixed economy approach to business and services development. In some cases, schools will be investing in the early stages of expanding their extra-HE provision, in others, the focus may be on extending the particular experience of a school beyond the physical space of the institution.

Thirdly, to engage young people and communities in the performing arts, enriching cultural capital and inspiring those who might not have considered a career in dance, drama or circus arts to consider conservatoire-level training. Outreach and community interaction are integral to the Conservatoire's mission to make elite performing arts

¹ <https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy>

training accessible to people of all backgrounds – supporting a key priority in the 2016 White Paper to promote social mobility – but also in delivering one of the Conservatoire’s four shared values: a belief in the power of art to transform lives.

b. The Conservatoire’s institutional mission is *to harness the Conservatoire’s unique power of eight schools to enhance the learning of student artists and performers and help them shape the future of their art forms*. The delivery of conservatoire-level training is a three-fold endeavour: seeking out and recruiting the most talented young artists, training students to achieve their full potential, and launching them into the industry, often supporting the development of careers well beyond graduation. All three aspects involve close liaison with industry.

The Conservatoire’s four strategic aims for 2013-18 – Inspirational Learning, Sharing the Benefits, Create Resilience, and Do Something Extraordinary – will all have connections to its knowledge exchange activities. In particular, knowledge exchange lies at the heart of the strategic aim to share the benefits of conservatoire training and build increasingly dynamic relationships with the performing arts industries, both nationally and internationally. A policy of recruiting teaching staff with current industry experience, the professional links which are sustained through commissioning external practitioners and releasing staff on sabbatical, and a continuous dialogue with employers are all vital ingredients in enhancing the employability of students and their future contribution to the creative industries.

The Conservatoire’s full Strategic Plan can be found here:

<http://www.cdd.ac.uk/about-us/how-we-work/strategic-plan-2013-2018/>

c. The current emphasis in the higher education sector on the student experience, and the increased financial contribution of students to their education creates an additional imperative to ensure training is relevant, fit for purpose and industry current, and that students feel they are receiving value for money. Graduating students will enter an extremely competitive market and this makes the professional connections made before they graduate an essential factor in their future success.

The trend towards increased regulation and monitoring presents a challenge both to small specialists and to performing arts institutions more widely. The impact of an interaction is often qualitative or experiential – for instance, the embodied practice gained by a student through working with a particular choreographer, knowledge which may be transferred to other dancers over the course of their career. The nature of performing arts employment, being primarily freelance, and the high proportion of portfolio careers also poses a challenge in tracking the progress of graduates within their respective fields. However, the Conservatoire recognises that this also presents an opportunity to develop more robust processes of data collection and monitoring, which will help to communicate the success of its training more effectively in the future.

d. As the sector faces a period of unprecedented change to the higher education funding and regulatory landscape, the increased duties required of HEIs are a potential barrier to a small, specialist organization with limited staff resource. A second, key consideration is the implications of the result of the European Union referendum for the institution, including the potentially negative impact on the recruitment of highly-skilled staff from the EU, collaborative projects and exchanges, and the commissioning of EU industry professionals in the future.

As a counterpoint, the relative predictability of HEIF enables advance planning, investment, and the development of longer term relationships with external partners. The flexibility of the funding is also crucial as it allows the schools to be responsive to opportunities which may arise year on year. One such example was London Contemporary Dance School's recent collaboration with the Victoria & Albert Museum, a unique cross-disciplinary event between dance and art which attracted 4,000 visitors over the course of three days.

Finally, all eight schools – recently judged world-leading by an independent review panel commissioned by HEFCE – have an exceptionally strong history of collaboration with the performing arts industries. This currency is a crucial enabler in the delivery of our strategy.

e. A range of knowledge exchange activities will support the Conservatoire's three priority objectives:

- Students will be exposed to an array of industry experiences and professional working methodologies through: the commissioning, co-production, and staging of new artistic work in collaboration with external practitioners or partners; engaging leaders and innovators in the field to share experience and advise students on career choices; facilitating work placements with professional companies; and connecting students with alumni who are at different stages in their careers. Staff will be supported to maintain their professional networks and links with the industry.

- Closely linked to activities to enhance employability is support for recent graduate artists or companies, for example through the use of free or subsidised facilities to undertake research and development, mentoring, or by providing a platform for the public dissemination of new artistic work.

- The development and delivery of commercial and consultancy services which will generate and diversify school income streams. These might include short courses and recreational classes open to the public, casting and consultancy services for industry, business services which transfer knowledge outside the institution (for example, a recent RADA in Business programme aimed at middle-ranking business women to contribute to their career development at an early stage), or developing a school 'experience' as a package that can be delivered beyond the local facilities of the school.

- Utilising the schools' capacity to act as hubs for the interface between academics, professionals, employers and the wider public. This might take place through hosting public seminars or debates about topical issues, or engaging in joint curriculum development with an external partner.

- The provision of specialist facilities for hire by professional artists and other external organisations including theatres, dance studios and creation studios. For example, Bristol Old Vic Theatre School's Christchurch Studios is utilised as a delivery site for the BFI Film Academy, studios at Northern School of Contemporary Dance are used by an Indian dance school and local ballet school, and the Creation Studio at National Centre for Circus Arts supports artist research and development.

- Engagement with young people through programmes with schools and FE colleges, touring student productions to local primary schools, and other outreach or widening participation activities. The delivery of workshops by current students as part of this engagement further contributes to their employability by developing an additional skillset which they may draw upon as part of a portfolio or later in their career. This is particularly pertinent to dancers whose performing career may be comparatively short, and who may subsequently move into teaching or leadership roles in the profession.

1339/1500

2. Provide further details on the **focus** of your key activities and expected contributions, such as:

- a. Target sectors (in business or public services or the third sector), technologies, or societal 'grand' challenges.
- b. Any geographical focus (international, national, regional, local).
- c. Any focus on particular types or groups of organisations (such as SMEs, large companies, whole industry supply chains, charities, community groups, public sector agencies, local authorities, local economic partnerships).

Max 1,500 words

a. The primary target sectors of the Conservatoire's knowledge exchange activities are the performing arts industries it serves: theatre, film and television, radio, dance and circus arts. The Conservatoire schools provide these industries with a pipeline of highly-trained young artists and engage in constant dialogue with employers to ensure training remains current and relevant, and that students will receive value for money on their financial investment. This dialogue ensures that schools continue to attract leading industry figures, both as teaching staff, and as guests to work with students on specific projects. It also means that teaching staff are in demand within the professions. Drama school staff have recently undertaken work on HBO's *Game of Thrones* and Warner Bros. film *The Girl With All The Gifts*. Circus arts staff have trained actors for professional

productions at the Royal Shakespeare Company and the Royal Opera House, and have performed in the film *Bridget Jones's Baby*, and senior dance staff continue to perform, teach or choreograph with leading companies including Matthew Bourne, Rambert, Phoenix Dance Theatre and Ballet Black.

Joint artistic collaborations with external partners such as museums and galleries provide an opportunity for audience development across more diverse sectors: recent examples are London Contemporary Dance School's collaborations with Candid Arts Trust and the Victoria & Albert Museum, and Bristol Old Vic Theatre School's ongoing partnership with the Royal West of England Academy, including the involvement of students, staff and alumni in the *Centre Stage – Celebrating Theatre in Bristol* exhibition (December 2015/January 2016) which attracted 3,809 visitors. This year's National Centre collaboration with Circa, LIFT and Spitalfields Music was presented in Tower Hamlets Cemetery with Conservatoire circus and dance students, and will expand its reach in 2017, touring to Hull 2017 City of Culture, Blackpool and Brighton. The schools will continue to nurture these existing partnerships and to seek other opportunities to engage with the wider public beyond a core performing arts audience.

Some of the schools have an embedded infrastructure for business development, and existing services have been developed through the transference of core performance skills such as breath, voice, movement and circus skills into courses such as team-building, ice-breaker sessions, communication and presentation skills, personal impact and confidence. The target for this activity is the corporate sector and clients may range from retail to government departments.

Finally, the Conservatoire's burgeoning development of research, and in particular an interest in the body of the performing artist (physical, medical and psychological) may present new opportunities to engage with scientific disciplines and audiences and invest in multi-disciplinary research, identified in the 2016 White Paper as a priority for UK Research and Innovation. Recent small-scale projects have supported staff collaborating with academics in the University of Exeter, Lewisham University Hospital and the University of Hertfordshire. As the Conservatoire's research progresses over the next five years, this work may expand beyond collaboration with other HEIs to the involvement of external partners, as the Conservatoire looks for ways to share this knowledge beyond the institution.

b. Based across three vibrant cultural centres in London, Bristol and Leeds, the Conservatoire has a national remit. A considerable proportion of its knowledge exchange activities will involve community interactions within the three regional hubs. Performances at on-site theatres and studios give local audiences access to high-quality productions at non-professional rates. Non-HE provision delivered on-site currently ranges from classes for children aged 2 ½ upwards at National Centre for Circus Arts to RADA's Elders Company, designed for people who are interested in developing drama skills in their retirement. It also includes provision for all abilities, for example NSCD hosts an inclusive group for 12 to 25 year olds. Some non-HE provision is delivered as part of the

Conservatoire widening participation mission. Ticket sales and income derived through other non-HE provision generates vital income streams to the schools.

Bristol Old Vic Theatre School (BOVTS) and Northern School of Contemporary Dance (NSCD) play a significant role in sustaining their local cultural infrastructure and contributing to the development of the performing arts outside London. BOVTS's links with local employers such as Bath Theatre Royal and Bottle Yard Studios support student placements, graduate employment, and youth theatre projects, as well as the promotion of Bristol as a centre for film and television through links with organisations such as the Bristol Film Office. NSCD is a steering group member of the recently launched Leeds Dance Partnership, which has a mission to make Leeds an international centre of excellence for dance. NSCD, Northern Ballet, Phoenix Dance Theatre, Yorkshire Dance, and West Yorkshire Playhouse and artists representing the independent dance sector are lead partners on this initiative which is backed by Leeds City Council and seeks ACE funding to make a positive impact on access and the dance ecology and economy in Leeds and across the North.

The touring of artistic work and associated workshop delivery further extends the Conservatoire's reach beyond the regional and is a vital proponent of its commitment to outreach, access and widening participation. Performance tours range from taking work into local primary schools to staging productions at professional venues across the UK and beyond: schools have been invited to perform in venues as far-ranging as Moscow and Beijing. National Centre for Circus Arts hosts a London network of organisations providing circus arts training, but is also developing an Associates Network with partner organisations across the country to encourage debate, collaboration and mutual support across the sector. A key partner will exist in each region and the National Centre will support them as the regional 'leader' in the sector.

Other industry connections may extend beyond the UK, for example, LAMDA is currently developing a partnership with Endemol Shine in both the UK and US. This will support television placements for technical theatre students, provide industry mentors in the UK and US and connections into the US casting networks.

Further examples of the Conservatoire's global reach can be found on our website:

<http://www.cdd.ac.uk/conservatoire-in-action/global-reach/>

c. The Conservatoire has a strong track record in its engagement with primary and further education, from offering free performances to developing workshop materials for primary school teachers. This will continue to be a key focus of its community interaction activities, bringing together its dual remits of knowledge exchange and widening participation.

1039/1500

3. Describe the **evidence base** used to formulate this strategy, including:
- a. Feedback from economic and societal partners.
 - b. Evaluations and reviews.

Max 1,000 words

In developing this strategy, the Conservatoire has considered the external drivers of a changing regulatory and funding landscape, and has undertaken an internal review and mapping process in addition to harnessing feedback from economic and societal partners through the schools' connections with industry.

The Conservatoire has reviewed its administration of HEIF funding and will be implementing a new approach from 2016-17 (outlined in question 6). This is designed to streamline processes and promote a more rigorous approach to monitoring and evaluation. The Conservatoire has undertaken analysis of its Business and Community Interaction return and a mapping exercise to capture the wide range of existing knowledge exchange activities across the schools in order to identify common priorities. A concurrent income analysis of the funding mixes within individual schools has been a useful resource in identifying areas of strength and areas where the Conservatoire has capacity for growth. The strategy is also informed by application data and applicant feedback, enabling monitoring of trends, and through relationships with schools and feeder colleges.

The Conservatoire has undertaken consultation with students through cross-CDD activities and the newly established CDD Student Advisory Group. The Advisory Group builds upon existing engagement work in the schools and is part of the process to create a sustainable plan for students to be more active and engaged at Conservatoire level. It has provided a forum to consult on issues which affect all students, including students advising or taking a lead in developing cross-CDD activities whose purpose is to enhance employability, such as masterclasses, seminars or industry panels.

Feedback from economic and societal partners is woven into the ongoing dialogue between schools and industry and is sourced through a variety of channels. Artistic advisory boards and committees, usually meeting on a termly basis, offer one route to providing feedback. Established practitioners – including artistic and company directors, casting directors, agents, choreographers, writers and technical theatre professionals – are regularly invited into the schools to see productions, collaborate, create or direct work or contribute to assessment and feedback. Other mechanisms will vary according to the specific requirements of the art form. For example, RADA holds a round-table with agents and casting directors every 3-4 years; National Centre has access to a network of professionals through its Artist and Development Company Centre and Lab:time programme; London Contemporary Dance School and Northern School of Contemporary Dance via apprenticeship programmes and on-site or visiting professional companies. All of these activities provide an opportunity for direct commentary from employers which feeds into institutional strategy.

Strategic partnerships with professional companies such as Rambert dance company, Matthew Bourne's New Adventures, Warner Bros. and Bristol Old Vic Theatre offer schools a more regular source of feedback which has supported the development of the Conservatoire's strategy. Local economic and community networks also offer insights, such as the Bristol Cultural Development Partnership, or City Circ, a London collective of producers and venues with a shared focus on supporting circus arts, which meets regularly and gives wide feedback.

Schools which are National Portfolio Organizations (currently London Contemporary Dance School and National Centre for Circus Arts) draw on additional feedback via the annual reporting process for Arts Council England. Where professional services are offered, corporate clients attending workshops and teambuilding sessions complete feedback forms to inform the future development of those services.

547/1000

4. Provide details of the main intended **outcomes and impacts** of your strategy.

Max 500 words

The Conservatoire has identified the following intended outcomes and impacts of its three strategic objectives:

Business benefits: diversification of income streams

- A diversification in income streams which will increase the resilience of the institution as a whole. As noted previously, schools are at different stages in the development of income-generating activities: some have embedded services and will be seeking to expand into new areas, while others will be focussing on piloting and development. It is anticipated that by the end of the five year period, all eight schools will have embedded alternative sources of income, and that these will be reflected in the Conservatoire's BCI return.

Social and community group benefits, wide economic benefits

- An increased contribution to UK PLC through revenue from ticket sales, recreational programmes, facilities hire and other commercial or business services.

- The successful development of new services such as recreational classes and short courses which are accessible to local communities and will have holistic and cultural benefits for users.

- The successful development and public performance of new, co-produced artistic commissions which may in the future be staged by professional companies or theatres or, by putting their work into the public realm, act as a launch point for professional artists in the early stages of their career.

- An increase in graduate dance talent retention in the Leeds and the North and contribution to growing the cultural ecology and economy.
- Provision of a range of access points for young people, inspiring them to engage further with the performing arts or consider conservatoire-level training.

Training of highly-skilled young artists with enhanced entrepreneurial skills

- The training of highly-skilled young artists who have been exposed to a wide variety of working practices and artists at the forefront of their industry, with enhanced entrepreneurial skills who will go on to contribute to, and shape, the UK's world-renowned performing arts industries, create work opportunities for others, and forge sustainable careers.

324/500

5. How is your institutional strategy aligning with **national priorities**, such as:
- Addressing the Government's economic growth and productivity agenda, including spatial dimensions to productivity – local, national & international, and innovation and skills.
 - Priorities of the UK Research Councils and Innovate UK.

Max 500 words

The Conservatoire's knowledge exchange strategy aims to broaden its existing role in supplying the creative and cultural industries at local, national and international levels, and their respective income generation, supporting the agenda to raise national productivity as outlined in the Government's report: *Fixing the foundations: Creating a more prosperous nation*. A core objective of the strategy is to maximise exploitation of the schools' physical and intellectual assets and build capacity to diversify income streams.

In particular, the Conservatoire's strategy aims to align with the following three points in the Government's fifteen-point plan for productivity. The focus on skills and human capital development will address the ambition to create a highly-skilled workforce, with employers in the driving seat. The government's call for a 'professional and technical education provision that provides individuals with clear, high-quality routes to employment' is at the heart of the schools' knowledge exchange work to produce highly-skilled, industry-ready graduates.

The plan also addresses the importance of world-leading universities, open to all who can benefit, noting that 'the ambition to widen participation has underpinned all the reforms to higher education since 2010 and continues to be a government priority'. The Conservatoire's strategy draws upon its strong history of outreach and community

interaction, with an intention to find new audiences and new opportunities to diffuse artistic work.

Thirdly, in response to Professor Dame Ann Dowling's review, the plan highlights the need to 'support universities in collaborating with industry' as part of the drive to deliver high quality science and innovation – support for business-university collaborations is also noted in the White Paper as a priority for UKRI. The primary target of the Conservatoire's strategy will be interaction with industry and it will support business development as a priority for HEIF expenditure.

In developing its strategy, the Conservatoire has also considered the focus of the Arts & Humanities Research Council upon 'excellence of achievement, extending opportunity and building capacity through partnerships'. One of the purposes of the AHRC is to 'enable the exchange of knowledge to deliver civic, cultural and economic benefits'. The Conservatoire's strategy seeks to deliver outcomes that are not only economic but holistic, enriching cultural capital and providing access to the performing arts through its interactions with young people and the wider public.

374/500

Management of KE

6. How does your HEI **monitor** and evaluate its progress in knowledge exchange, including assessing outputs, outcomes and economic and societal impacts?

Please describe the policies, procedures and approach you have in place to measure progress, evaluate outcomes and identify lessons learned. Please also outline any key performance indicators (KPIs) that you may have defined. This should include methods to set, track and evidence achievements against intended outcomes and impacts in question 4 above.

Max 500 words

The Conservatoire works through a shared consultative and decision-making structure to formulate policy and procedures. Strategic direction of knowledge exchange activity is overseen by the Conservatoire's Leadership Board with input from its Joint Artistic Committee (a sub-committee of the Academic Board). Activities are monitored locally within each school.

Each school will prepare an annual strategy and action plan which reflects the institutional strategy and the strategic priorities of the school. Strategies will undergo peer scrutiny by the Conservatoire's Joint Artistic Committee, before progressing to the Conservatoire Leadership Board for formal approval.

The Joint Artistic Committee will monitor progress of action plans over the course of the year. Local monitoring of activities is likely to be a shared enterprise between schools' HE teams and finance or business development staff. At the close of the academic cycle, schools will complete an evaluation against their action plan which is submitted to relevant committees for review.

The Business and Community Interaction survey will provide quantitative data for income, audience and participant numbers, and graduate companies formed within two years of graduation. The Destination of Leavers of Higher Education survey will be used to monitor employment of recent graduates.

Schools will monitor numbers of visiting industry practitioners engaging with students for the purpose of enhancing employability and new artistic commissions each year where an external partner is co-producing work with students or staff.

Schools will monitor the number of participants in workshops and other outreach interactions such as free performances. A joined-up approach with widening participation and access work will support the capturing of activities that are jointly funded or dual purpose.

User surveys and feedback forms may also be used to provide qualitative data about the experience of a KE activity.

Key performance indicators

The Conservatoire will use data from the 2015/16 academic year as a baseline measurement for the below KPIs. Over the five-year period of the strategy, evidence of success would be:

Business benefits: diversification of income streams

- A decrease in the overall percentage of total income that comprises HEFCE grant and tuition income, and a narrowing of the range across schools.

Social and community group benefits, wide economic benefits

- An increase in the overall values of BCI return data for a) consultancy, facilities and CPD, and b) events attendance, and a narrowing of the range across schools.

Training of highly-skilled young artists with enhanced entrepreneurial skills

- Sustaining the Conservatoire's high performance in the DLHE, maintaining as a minimum the average over the past 4 years of 87% students in work, further study or work and further study.

- An increase in the overall values of BCI return data for graduate start-up metrics and a narrowing of the range across schools.

- Maintain the numbers of visiting industry practitioners and artistic commissions co-produced with students of staff, with monitoring in place to ensure that these practitioners continue to be drawn from leaders and innovators in the field.

488/500

7. How do you propose to increase efficiency and effectiveness of KE over the funding period?

Please consider the following areas in your response:

- a. Internal: building or streamlining capacity and coordination.
- b. External: collaboration, including the use (or not) of shared or pooled services.
- c. Use of good practice materials or networks.
- d. Disinvesting and focusing on priority areas of KE.
- e. Building on past successful approaches.
- f. Any other areas.

Max 500 words

The Conservatoire has reviewed its internal processes for the administration of knowledge exchange funding and activities. A streamlined methodology for the allocation of HEIF will allow schools to take a flexible approach to funding and be responsive to opportunities which may arise over the course of the year. This is intended to reduce the administrative burden upon staff. Implementing a joined up approach with widening participation and outreach work will also help to streamline monitoring processes.

As noted previously, the schools are at different stages in the development of knowledge exchange activities and infrastructure. The sharing of business expertise and resources – for example, the reciprocal use of facilities to expand geographical reach – will enable increased effectiveness, as will the development of facilities such as RADA's multi-million refurbishment of the Richard Attenborough Theatre, which is to have a specific remit for industry collaboration.

The Conservatoire schools have a tried and tested model of industry collaboration, based upon many years of experience which extend beyond the lifetime of the Conservatoire group. The Conservatoire will build upon these past successful approaches to create new and dynamic relationships with industry, and will harness the national profile of the institution to expand its reach.

In 2015 the Conservatoire became a member of Conservatoires UK, and will utilise this network to facilitate future collaborations and share models of good practice.

224/500

8. Related to efficiency and effectiveness in the institutional or professional infrastructure for KE (not academic), please set out:

a. The **total number** of UK HEIs with which you **collaborate** in KE

Max 100 words (for explanatory notes)

The Conservatoire does not currently collaborate with other HEIs in KE related to institutional infrastructure as opposed to academic activities. This area presents an additional challenge for the Conservatoire as it is already working collaboratively across eight schools, three art forms and three geographical regions to share infrastructure and business expertise.

In terms of academic research and knowledge exchange activities, the Conservatoire collaborates with 17 other HEIs at present, and will look for opportunities to extend these existing relationships to other areas.

82/100

b. Outline your strategy for maximising **collaboration** with other UK HEIs as the means to achieve greater efficiency and effectiveness in KE. Describe specific, major collaborations that are particularly significant to delivery of your strategy

Max 500 words

The Conservatoires UK network, representing eleven conservatoires, is expected to be the primary focus for engaging in joint knowledge exchange activities with external partners, building on existing links with several of its members. An upcoming example is LAMDA's work with Royal Central School of Speech and Drama to develop a New Writing Symposium which will explore the theme of large cast plays. Additionally, last year the Conservatoire made a successful joint application for catalyst funding with the Royal Academy of Music and the Royal College of Music to create the world's first Virtual Conservatoire, using digital technology to enable staff and students to work together across art forms and locations. Further collaborative opportunities are expected to result from this project as it develops. Several of the dance schools engage in annual performance collaborations with colleges of University of the Arts London through projects such as Design for Dance, which have potential to lead to other knowledge exchange outcomes in the future.

There are also a number of specific partnerships where the Conservatoire would expect to maximise collaboration. Established links between the Royal West of England

Academy, Bristol Old Vic Theatre School and the University of Bristol has already resulted in major public events such as the *Theatre in Bristol* exhibition. This relationship plays a dual role in enhancing the employability of technical theatre students and sharing knowledge of theatre design processes with the wider public, as well as strengthening regional networks. Other community interaction projects are expected to develop out of this relationship over the five-year period of the strategy.

Secondly, RADA and Bristol Old Vic Theatre School have embarked upon a collaborative project with the Centre for Research in Autism and Education (CRAE), Institute of Education at UCL, and the trade union Equity. This programme will run for three years, with the first year being focused on information and data gathering, followed by further investigation about teaching methods. The intended outcome, as well as greater awareness of learning needs, is to develop practical strategies for supporting and teaching students with different learning styles owing to autism or other conditions.

Thirdly, there is potential for future knowledge exchange collaboration between RADA and London School of Economics, expanding from a project where LSE undertook an evaluation of services provided by RADA in Business.

382/500

Section B: Use of HEIF 2016-17 allocation and future HEIF priorities

9. Please complete Table A of Annex A2 (available to download as an Excel file at www.hefce.ac.uk/pubs/year/2016/201616/) with the attribution of HE-BCI **outputs** to infrastructure categories, and to HEIF **inputs**.

10. Please complete Table B of Annex A2 (available to download as an Excel file at www.hefce.ac.uk/pubs/year/2016/201616/) with the breakdown of how you are using HEIF in 2016-17 by expenditure and infrastructure categories.

11. Please add any explanatory notes here on how you have completed Table A and B that will help in aggregating your information with that received from other HEIs to form a sector-level database and overview.

Max 200 words

Table B reflects schools' current projections for the year, but some variation in the final spend is anticipated, reflecting the Conservatoire's new approach to HEIF administration and allowing the schools to be responsive to opportunities which arise over the course of the year. A large proportion of spend against skills and human capital development reflects the Conservatoire's priority to enhance student employability.

62/200

12. How is your HEIF 2016-17 allocation being used to deliver the strategy set out in Section A, and what are your anticipated **priorities** for use of HEIF in future years?

Max 200 words

Activities which will enhance student employability have been identified as a high priority area for the use of HEIF in 2016-17 and in subsequent years. This supports both the Government's agenda to promote business-university collaboration, and the higher education drivers for enhancing the student experience and students gaining value for money from their education.

Also high priority is business and services development, including investment in new and developing areas, to build capacity in schools and increase financial resilience over the duration of the strategy. This will include exploiting the physical resources of the schools and their roles as providers of public space: centres for interaction and discussion between training, employers and the wider public.

The Conservatoire will continue to use some of its HEIF allocation as part of the funding mix to support outreach, widening participation and community interaction. However, given that this work is also supported through OFFA funding and a proportion of tuition fee income as outlined in the Conservatoire's Access Agreement, this is a lower priority for HEIF expenditure.

172/200

Section C: Additional information

13. Please summarise the institutional equality and diversity policies that relate to knowledge exchange activities, and provide web links to any published policies.

Max 200 words

The Conservatoire's Equality and Diversity statement and guidelines can be found on its website, including its Religion and Belief Policy, guidelines for promoting mental health and wellbeing, and guidelines for respecting difference:

<http://www.cdd.ac.uk/about-us/equality-and-diversity/>

Knowledge exchange activities are by nature of the training embedded in the core work of the schools and the Conservatoire does not have equality and diversity policies which relate specifically to KE. The principles of non-discrimination and equality of opportunity apply to all staff, students and applicants of the schools within the Conservatoire, and to the way in which all members of the Conservatoire should treat each other and any other persons associated with the functions of the Conservatoire, including former staff and

students. The Conservatoire will work to ensure that all parties are treated fairly and are not subjected to unlawful discrimination.

As noted in our review of recent equality and diversity work (accessible via the above link), the Conservatoire's E&D Action Plan is currently under review and there will be an opportunity to include specific actions relating to knowledge exchange if appropriate, in conjunction with a review of the HR Strategy. A core Equality and Diversity Policy is also in development.

196/200

14. Please give any additional comments on any matter related to KE strategy and/or the use of HEIF.

Max 200 words