

**RE-P-2020-03-Annex B**

# **Conservatoire for Dance and Drama**

## **HEIF accountability statement**

**Narrative return template for HEIF funding period  
2021-22 to 2024-25**

**Return date: 21 May 2021**

Return as Microsoft Word file to: [KEPolicy@re.ukri.org](mailto:KEPolicy@re.ukri.org)

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## Question 1 – Strategic objectives

Summarise the institutional strategic objectives that relate to knowledge exchange and guide your plans for HEIF.

We expect institutions' plans for HEIF to be guided by strategic objectives for knowledge exchange. However, there is no requirement for institutions to submit or maintain a standalone knowledge exchange strategy document.

We appreciate that KE objectives may be found in a specific KE strategy document or they may be contained as part of other strategic documents such as teaching, research or overarching institutional strategies.

Whatever form your knowledge exchange objectives are in, please provide a precis of the main objectives here so that we can see the strategic context that guides your plans for HEIF and forms the basis for your monitoring and delivery of intended benefits.

We welcome the inclusion of hyperlinks to published strategies and plans that may be referenced in the summary.

*In answer to this question, you are free to use text or tabular format but please ensure that the question response is contained in no more than two pages of A4.*

The Conservatoire for Dance and Drama's plans for HEIF are informed by the provider's [strategic direction](#), its Knowledge Exchange Strategy 2020-22/23, and its Learning, Teaching & Assessment Strategy (LTAS).

Recent changes in the higher education landscape have fundamentally altered the dynamics between the Conservatoire and its six member schools. Having reflected carefully on the implications of these changes and the opportunities that they present for the member schools, the Conservatoire and the Schools are now working closely with each other and the Office for Students (OfS) to set each on its own path and to perform an orderly wind-down of the Conservatoire HEP registration no later than July 2023. Five schools are pursuing independent registration with OfS and one school is pursuing a partnership arrangement with a larger HEP.

Whilst the Schools remain members of the Conservatoire, HEIF will continue to make a vital contribution to supporting and strengthening knowledge exchange activities, including activities which may improve schools' eligibility for HEIF as independent

providers in the future. During the transitional period, the Conservatoire has decided to maintain its focus on the three primary objectives identified in its previous institutional strategy, enhancing and extending these where appropriate to reflect current Research England and OfS objectives. These objectives draw upon on the Schools' long pedigree of close engagement with the performing arts industries and the primarily participant- and audience-based focus of schools' extra-HE activity. The Conservatoire has adopted a Knowledge Exchange Strategy 2020-22/23 outlining these priorities.

- The first priority objective is human skills and capital development: enhancing student and graduate employability and maintaining the industry currency of staff. Through enhancing students' access and exposure to leading external industry professionals and practices, the Conservatoire will maximise its graduates contribution to the development of dance, drama and circus arts in the UK, whilst providing graduates and professionals with a low-risk platform to develop and disseminate innovative new artistic work, and contributing to Covid-19 recovery for the performing arts industries and practitioners.
- The second objective is to maximise exploitation of the schools' physical and intellectual assets and build capacity to diversify income streams and increase resilience as the schools move towards new independent pathways. This strand of activity focuses on developing and expanding existing areas of strength in services and intellectual property relating to skills (including courses, classes, syllabi and exams, academies, and corporate offers), and in specialist facilities hire.
- The third objective is to engage young people and communities in the performing arts: both enriching cultural capital and contributing to local cultural infrastructure and the Place agenda, and inspiring young people who might not have considered a career in these disciplines to consider conservatoire training.

Within the above parametres, each school will focus upon a profile of activity which supports its future direction and strategy either as an independent provider or in the context of its new partnership arrangement.

Use of HEIF is also informed by the Conservatoire's Learning, Teaching & Assessment Strategy, in particular with regards to industry engagement, as described in Aim 1b (deliver a responsive and evolving curriculum) and 2 (Industry employable graduates): <http://www.cdd.ac.uk/wp-content/uploads/2019/11/LTAS-2019-2024.pdf> . Across the schools, a large proportion of the Conservatoire's knowledge exchange activity derives from interactions which benefit both students and external parties.

Mutually beneficial collaborations between students and external practitioners achieve social and economic benefit in a number of ways: providing economic and professional support for artists; income generation through disseminated work; facilitating creative innovations; and expanding reach, accessibility and engagement with the performing arts. Schools play a crucial role as incubators for their art forms, providing a low-risk environment for professionals to create and experiment, a platform for artists' voices from a wide range of backgrounds, and helping to drive innovation within the art form which is vital to the ongoing success of the UK's renowned creative industries. For the external partners, these collaborations provide increased opportunities to develop their own creative practice, professional profile and skillset, and visibility. For both students and external partners, interactions help maximise their contribution to their art form and the creative industries.

Dissemination of artistic work through staging and touring is another example of knowledge exchange activity which provides benefits to students whilst generating wider economic and social benefit. Income generation is achieved through box office and performance-related workshops; on site performances and programmes contribute to local cultural infrastructure, whilst touring supports business recovery of regional theatres and venues. Student performances provide an offer of a high quality, professional performing arts experience at affordable, competitive prices, contributing to the local cultural offer and to development in regional areas outside of major cities and increasing the accessibility of the art form.

## Question 2 – Use of HEIF

### How do you intend to use your 2021-22 to 24-25 HEIF allocations?

As detailed in [RE-CL-2020-04](#) and RE-P-2020-03., in order to enable institutions to effectively respond to the Covid-19 pandemic, we will use the 2019-20 HEIF Annual Monitoring Statement submitted in February 2021 to gather information about the use of HEIF during 2020-21,

In this accountability statement return we would like to know about your plans for HEIF for the remainder of the funding period 2021-22 to 2024-25. Please include indication of the planned timescale of the activity e.g. 2021-22 only; ongoing or 2022-23 onwards.

Please use the response layout grid provided overleaf, to provide the following information:

- a) Describe the key activities supported by your HEIF allocation.
- b) Include specific reference to how you expect HEIF to support these activities – i.e. specific expenditures: funded posts, academic staff buy out, internal competitive projects; and the proportion of the activity that is supported by HEIF (e.g. x1 business development post 50% HEIF funded).
- c) How these activities relate to the government priorities and RE-OfS strategic objectives outlined in paragraphs 9 and 10 of RE-P-2020-03. Where student benefits are achieved, please include an indication of the number of students benefiting.
- d) Which strategic KE objective, as outlined in question 1, does each activity relate to.
- e) Indication of the timescale for each activity (e.g. 2021-22 only, ongoing or to be confirmed)

*In answer to this question, please use the response grid provided and ensure that the entire question response is contained in no more than six pages of A4 or A3.*

**Question 2: Use of HEIF**

(Max 6 pages of A4 or A3)

<p><b>Planned areas of HEIF supported KE activity</b></p> <p>Please provide an overview of planned KE activities or projects that will be supported by your 2021-22 and onwards HEIF allocations.</p>	<p><b>HEIF support</b></p> <p>How HEIF will be used to support the project?</p>	<p><b>HEIF priorities</b></p> <p>How does this relate to govt priorities and RE-OfS strategic objectives? (Including note of scale where student benefits are achieved.)</p>	<p><b>Strategic objectives</b></p> <p>Which institutional strategic KE objective does this relate to?</p>	<p><b>Indication of timescales</b></p>
<p>Engagement and collaboration with external industry practitioners through activities including commissioning and co-production of artistic work, masterclasses, careers advice and guidance. Interactions will enhance student employability and benefit external partners by providing professional and developmental opportunities; supporting and increasing visibility for a wide range of voices; and supporting performing arts recovery.</p> <p>Target to attract 450 visiting practitioners per year across the six schools.</p>	<p>Fees for visiting practitioners</p> <p>35% HEIF funded</p>	<p>Supports RE/OfS objective for students to benefit; Covid-19 recovery of performing arts industries; R&amp;D Roadmap aim to grow the research talent pipeline by providing a platform/launchpad for practitioners.</p> <p>650 students involved</p>	<p>Objective 1: Enhancing student and graduate employability</p>	<p>2020-21 onwards</p>
<p>Increasing industry exposure for students through industry placements, exhibitions and showcases with invited industry audiences, facilitating networks between students and professionals</p> <p>Target to support 20 placements per year across 3 schools</p>	<p>Buyout of staff time; External professional fees; Space hire fees</p> <p>45% HEIF funded</p>	<p>Supports RE/OfS objective for students to benefit</p> <p>230 students involved</p>	<p>Objective 1: Enhancing student and graduate employability</p>	<p>2020-21 onwards</p>

<p>Developing innovations in conducting creative processes, learning and teaching activities in a digital or blended form through collaborations with external practitioners in digital industries, providing opportunities for a wider geographical range of professionals to expand their practice to new areas with support from experienced staff, whilst developing additional skillsets for students. Learning outcomes from these activities will also inform non-HE external teaching practice e.g. commercial courses/classes.</p> <p>Target to engage 450 students across 3 schools in exploring new digital creative processes</p> <p>Target to engage 35 new practitioners from different fields e.g. filmmaking, motion capture</p>	<p>Buy-out of staff time to trial new digital and blended creative processes; External practitioner fees</p> <p>55% HEIF funded</p>	<p>Supports Build Back Better aim to support and incentivise the development of the creative ideas and technologies;</p> <p>R&amp;D Roadmap aim to grow the research talent pipeline by providing a platform/launchpad for practitioners.</p>	<p>Objective 1: Enhancing student and graduate employability</p>	<p>2020-21 onwards</p>
<p>Student curation of LCDS's "Frame Rush", an annual international Screen Dance Festival connecting students to industry professionals and programming circuits, creating a platform for a developing art form, and increasing opportunities for engagement with dance</p> <p>Target to reach audience figures of 250 and receive 1,500 applications</p>	<p>Curation costs</p> <p>100% HEIF funded</p>	<p>Supports R&amp;D Roadmap aims of being at the forefront of global collaboration and growing the research talent pipeline</p> <p>25 students involved</p>	<p>Objective 1: Enhancing student and graduate employability; and 3: Engage young people and communities</p>	<p>2020-21 onwards</p>
<p>Touring of artistic work to engage and develop relationships with regional and international communities and offer a professional cultural experience at competitive rates, increasing</p>	<p>Touring artistic and production costs; Buyout of staff time</p> <p>55% HEIF funded</p>	<p>Support Build Back Better aims for every region and nation to have at least one</p>	<p>Objective 1: Enhancing student and graduate employability, and 3:</p>	<p>2020-21 onwards</p>

<p>reach, accessibility and engagement with the performing arts</p> <p>Target to engage 15 venues outside of major cities per year across 3 schools</p> <p>Target to reach 8000 audience participants through touring per year</p>		<p>globally competitive city; and to regenerate struggling towns in all parts of the UK</p> <p>250 students involved</p>	Engage young people and communities	
<p>Widening community engagement through development of new digital or blended delivery models for artistic work</p> <p>Target of 5000+ annual viewing figures for digitally produced or disseminated work across 2 schools</p>	<p>Buy-out of staff time to facilitate community engagement and development of digital resources</p> <p>75% HEIF funded</p>	<p>Supports Build Back Better aim to Support and incentivise the development of creative ideas and technologies</p>	Objective 3: Engage young people and communities	2020-21 onwards
<p>Youth engagement projects including workshops, online mentoring, student delivery of workshops, advocate opportunities for new graduates</p> <p>Target to engage 350 young people per year across 5 schools</p>	<p>Buy-out of staff time to facilitate projects; Administration, planning and delivery costs</p> <p>50% HEIF funded</p>	<p>Supports Build Back Better aim to support individuals across the country to reach their potential</p>	Objective 3: Engage young people and communities	2020-21 onwards
<p>Business and entrepreneurial support for graduates such as: subsidised access to specialist facilities and training sessions, mentoring, careers advice, curating professional artist networks, and connecting graduates with students.</p> <p>Target to offer business support to 300 graduates and professionals each year across 4 schools</p>	<p>Buyout of staff time/contribution to dedicated staff posts; External guest fees; Facilities hire/subsidy</p> <p>50% HEIF funded</p>	<p>Supports Build Back Better aim to support productivity growth through high-quality skills and training; R&amp;D Roadmap aim to grow the research talent pipeline</p>	Objective 1: Enhancing student and graduate employability	2020-21 onwards



<p>Development and expansion of the NSCD (Northern School of Contemporary Dance) Academies business model: an affordable private sector arts education experience for young people around the Yorkshire periphery, bridging declining provision through state school education. The academies will be rolled out through both local hubs and through online provision, with different strands of paid membership. Part of the business development is to offer support and CPD for graduates to become sole traders with a view in the future to take on one of the academies as a franchise.</p>	<p>Staff costs for development of programme with schools in Yorkshire region  100% HEIF funded</p>	<p>Supports R&amp;D Roadmap aim to increase the productivity of our existing industries and creating new growth opportunities; Build Back Better aim for every region and nation to have at least one globally competitive city at its heart to help drive prosperity.</p>	<p>Objective 2: Maximise exploitation of Schools' assets, and 3: Engage young people and communities</p>	<p>2020-21 onwards</p>
<p>Development and expansion of Rambert Grades business model: a commercial venture between Rambert School and Rambert dance company which will establish an accessible syllabus and exams for young people, addressing a gap in the contemporary dance provision which is currently available for young people. The customer base will comprise both state and private provision (initially targeted in the UK) and the Grades examinations will be offered digitally. As Rambert Grades grows it intends to move into the wider global dance market.</p> <p>Target to deliver the first exams in July 2021 (NB: subject to Covid-19 restrictions and ability of participants to undertake exam preparation)</p>	<p>Costs for development of digital systems including application system, membership system, training videos  15% HEIF funded</p>	<p>Supports Build Back Better aim to support and incentivise the development of the creative ideas and technologies; R&amp;D Roadmap aim to increase the productivity of our existing industries and creating new growth opportunities</p>	<p>Objective 2: Maximise exploitation of Schools' assets, and 3: Engage young people and communities</p>	<p>2020-21 onwards</p>

<p>Development and expansion of National Centre for Circus Arts (NCCA) Active School Communities business model. NCCA is developing a set of unique learning tools and experiences incorporating circus arts which can enhance productivity, confidence and leadership skills, and driving the creation of this methodology towards income generation. Active School Communities, the education strand of this work, uses NCCA's IP to develop a video resources offer for primary school teachers to run physical sessions incorporating circus learning tools as a non-competitive, creative and accessible activity.</p> <p>Target to engage 1000 primary school children in initial pilot programme and up to 3000 in stage two.</p> <p>Target to engage up to 10 primary schools.</p>	<p>Buyout of staff time for development and creation of resources; Delivery costs to run pilot sessions.</p> <p>50% HEIF funded.</p>	<p>Supports Build Back Better aim to support and incentivise the development of the creative ideas and technologies.</p>	<p>Objective 2: Maximise exploitation of Schools' assets; and 3: Engage young people and communities</p>	<p>2020-21 onwards</p>
<p>Expansion of specialist facilities hires</p> <p>Target to rebuild to pre-Covid income levels; followed by increase in revenue year on year (NB: contingent upon social distancing requirements, which may put extra pressure on studio usage)</p> <p>Target to attract 8 new hires or clients per year across 3 schools</p>	<p>Buy-out of staff time for administration support; Business to business marketing and liaison; Marketing costs</p> <p>17% HEIF funded</p>	<p>Supports R&amp;D Roadmap aim to increase the productivity of our existing industries and creating new growth opportunities</p>	<p>Objective 2: Maximise exploitation of Schools' assets</p>	<p>2020-21 onwards</p>
<p>Expansion of commercial short courses, classes and corporate workshop offer</p>	<p>Buy-out of staff time; External fees for programme development;</p>	<p>Supports R&amp;D Roadmap aim to increase the</p>	<p>Objective 2: Maximise exploitation of Schools' assets; and</p>	<p>2020-21 onwards</p>

<p>Target to engage 500 adults, young people and children across 3 schools</p> <p>Target to return to pre-Covid participation numbers and to then increase numbers annually</p>	<p>Hire costs; Marketing costs</p> <p>36% HEIF funded</p>	<p>productivity of our existing industries and creating new growth opportunities</p>	<p>3: Engage young people and communities</p>	
<p>Engagement with local networks to support performing arts recovery and cultural offer for local communities</p> <p>Target to engage 3 new partners for one school</p>	<p>Buyout of staff time: partnership aspect of fundraising time and proportion of new Communities Engagement role.</p> <p>18% HEIF funded</p>	<p>Supports Build Back Better aim for every region and nation to have at least one globally competitive city at its heart to help drive prosperity.</p>	<p>Objective 3: Engage young people and communities</p>	<p>2020-21 onwards</p>

### **Question 3 – Monitoring success**

How do you manage your HEIF funding and monitor the success of your activities against the strategic objectives set out in question 1, and in line with delivering Government priorities?

Describe the policies, procedures and approach you have in place in the context of your strategic objectives to:

- i. manage your HEIF spending
- ii. measure progress
- iii. evaluate outcomes and
- iv. identify lessons learned.

*In answer to this question, you are free to use text or tabular format but please ensure that the entire question response is contained in no more than four pages of A4.*

#### Management of HEIF spend

Strategic direction of knowledge exchange activity is overseen by the Conservatoire Executive Committee, comprising the Conservatoire's Head of Institution and the School Principals. Activities are monitored locally within each school.

The Conservatoire utilises a Plan—Implement—Evaluate loop to manage its spend. Multi-year strategy is prepared by the Conservatoire in consultation with schools, an annual grant is established, a working group of staff at various levels from both the central team and schools meet to monitor and share experiences, and annual reviews in the form of evaluation and spend analysis are submitted to the Conservatoire.

Annual school strategy and action plans for HEIF take into account the Conservatoire's KE strategy, the strategic priorities of the school, guidance from Research England and government priorities. Action plans are peer reviewed by the HEIF Working Group before being presented to the Conservatoire Executive Committee for approval and release of funding. At the close of the academic cycle, school reports on spend and progress inform the Conservatoire's Annual Monitoring Statement.

#### Measuring progress and evaluating outcomes

The Conservatoire uses a combination of annual statutory return data and local monitoring within the schools to measure progress against its objectives.

The Business and Community Interaction survey provides quantitative data for consultancy, facilities and CPD income, and audience and participant numbers. Income generated through non-credit bearing courses and box office sales from professional performances is monitored locally within the schools.

Schools monitor the numbers of visiting industry practitioners engaging with students for the purpose of enhancing employability and the number of new artistic commissions each year where an external partner is co-producing work with students or staff. The Conservatoire uses the NSS results and comments to review student experience of academic activities, including those enhancement activities which are funded through HEIF.

Graduate employment is captured through the Graduate Outcomes survey and locally within the schools, often through staff interaction and social media interaction.

Schools monitor the number of participants in outreach and community engagement activities such as workshops and free performances.

As the end of the academic year, schools produce an annual evaluation and spend analysis to reflect on progress against their action plan.

#### Identify lessons learned

The Conservatoire works through a structure of committees and working groups, with participation from school and central team staff, to provide various forums for sharing of good practice and identification of lessons learned.

The HEIF Working Group includes representatives from the schools and the central team across a variety of roles and remits, including senior management, finance, development, and artistic staff. Senate monitors the health of academic programmes through student feedback and the annual monitoring cycle to improve the student experience, including the student enhancement activities which form a large part of the Conservatoire's knowledge exchange activity.