
Teaching & Learning Enhancement Strategy

2021–26

**GUILD
HALL**
SCHOOL

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1. Introduction

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

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

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

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

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

2. Purpose and remit

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

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

¹ Frameworks for Higher Education Qualifications of Degree-Awarding bodies

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

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

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

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

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

3. Context and Constituency

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

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

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

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

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

4. Strategy development process

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

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

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

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

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

5. Teaching and Learning principles

The following core principles underpin our teaching and learning practices:

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

6. The quality of our Teaching and Learning

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

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

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

ACTION: We will

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

7. Portfolio: Programme design, delivery, and enhancement

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

8. Digitally enabled learning post-Covid

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

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

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

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

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

¹³ Guildhall School Teaching and Learning Strategy 2018

¹⁴ Including Guildhall Young Artists

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

¹⁸ Direct quote from student.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11. Research, Teaching and Learning

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

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

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

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

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

12. Guildhall Young Artists: supporting younger artists and practitioners

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

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

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

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

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

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

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

²³ London Schools' Symphony Orchestra

²⁴ 2018/19 = 20%; 2019/20 = 10.8%

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

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

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

13. Guildhall School and the wider community

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

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

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

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

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

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

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

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

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

14. What success will look like: headlines for 2026

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

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

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

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

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

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

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

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

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

15. Strategy review process

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

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

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

16. Intersection with other strategies and policies

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

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

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

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

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

Action Plan: Summary

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

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

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

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

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

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

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

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

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

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

	<ul style="list-style-type: none"> exploring better ways to accommodate time for research activity within staff workload recognising research activity within progression and promotion structures, and enabling staff and student researchers to share findings and applications of research, both within the School and beyond. 	
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12. Guildhall Young Artists: supporting younger artists and practitioners		
point	Action	AY
12.2	We will review transition points (e.g., between Guildhall Young Artists and the senior School, or “sixth form” to undergraduate) to ensure that there are as few barriers as possible to progression across levels/platforms other than those relating directly to ability, talent, and potential.	25-26
12.3	We will explore teaching and learning strategies, including curriculum content and potential joint projects, through which student progression rates, and the transfer process, from Guildhall Young Artists to the senior School might be improved.	22-23
12.4	We will explore strategies for maximising the teaching and learning opportunities in greater collaboration and shared experience between connections between Guildhall Young Artists and the Senior School.	22-23

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