

Committee(s):	Date(s):
Guildhall School of Music & Drama	9 February 2015
Subject:	Public
Internationalisation update	
Report of:	For Information
Vice Principal and Director of Academic Affairs	
<u>Summary</u>	
<p>This paper provides an update on the School's evolving internationalisation strategy, drawing on outcomes from the session at the Governors' away day in November 2014, and includes a summary of international activity through the autumn term, 2014, including:</p> <ul style="list-style-type: none"> • Principal's visit to China, UK Performing Arts Industry and Education forum, and follow-up; • ICON and Ecole des Ecoles activity; AEC Congress, Budapest; • Music Division Asia visit and auditions round 	
Recommendation(s):	
<p>Members are asked to: Note the report and the further development of the School's internationalisation strategy as outlined in section 3.</p>	

Main Report

1. STRATEGY

Our internationalisation strategy is steadily coming into focus. The rationale is based on four essential elements if the School is to be a global player perceived internationally as a centre of excellence:

- Enabling cultural exchange and an international experience for our students and community;
- Maintaining profile at the highest level, collaborating and in dialogue with an appropriate set of people and institutions;
- Developing practice, innovating (artistically, educationally and in research);
- Recruiting the best students and staff.

1.1 Summary issues/recommendations from the Governors' away day workshop

- Invest for transformative initiatives that build profile and reputation, thereby supporting long-term sustainability. Knowledge exchange of this kind breeds vision and new ideas, and will attract a new generation of staff. Return on

investment (ROI) will often be indirect - the business model needs to reflect this, it doesn't always help to look for direct and immediate ROI.

- Work to our USP as a School of Music, Drama and Technical Theatre; develop resonances between our local partnerships (including all those in East London) and global ones. Research collaborations generate work that renews practice and keeps us learning; work towards embedded scheme of postgrad/doctoral student exchanges and partnerships for research supervision;
- Develop a digital platform (e.g. “Guildhall School Live”) that will strengthen worldwide presence, providing access to performances and distance learning opportunities; potential to integrate with Barbican and London Symphony Orchestra (LSO);
- Link to City of London Corporation (CoLC) priorities and activity, not least Lord Mayor international visits; explore links through CoLC schools, e.g. Girls’ School; explore synergies with Barbican and LSO international strategies;
- An international experience for our own students is key (in different forms); there is also appetite from international students and staff for both short intensive and longer visits to Guildhall. Develop a coherent framework of cultural exchange, with options for our students and for international visitors, building on existing successful models;
- In the short term develop existing partnerships, considering arts centres in the mix as well as Higher Education Institutions (HEIs); note the success of the Fontainebleau example of an embedded relationship with the town and its people; extend partnerships with additional dimensions of Guildhall’s activity, e.g. music elements to join Prima del Teatro, including fundraising and alumni engagement, off-site delivery of short courses, or tasters of degree programmes; appoint consultant representatives on the ground, e.g. in China, to help catalyse activity beyond the first stages of engagement; develop international ambassadors – alumni, senior staff emeritus; In the longer term, aim for a small handful of satellite Guildhall centres globally;
- Fundamental aims are for students and practitioners all over the world to know Guildhall and want to connect with us; to remove barriers for prospective degree students where they cannot afford to come to us.

2. ACTIVITY

2.1 China and the Asia Pacific

2.1.1 UK Performing Arts Industry and Education forum

The Principal’s visit to China focused on planning for the 2015 Forum that coincides with the year of UK-China Cultural Exchange. Detailed discussions held with:

- Shanghai Grand Theatre;
- Central Academy of Drama (CAD), Beijing;
- Capital Normal University (CNU), Beijing

Further to the Principal’s report, the following actions have been taken/are planned:

- January 2015 two staff from CAD visited the School to discuss possible two-year training programme for Chinese acting students, starting in 2017 (if agreed, to be launched at October Forum in Shanghai)
- April 2015 tour of opera scenes to Shanghai, supported with grant from CoLC as part of Anglo/Chinese year of cultural exchange
- Summer 2015 possible participation by CAD students in Prima del Teatro
- Guildhall participation in Arts and Education Forum in Shanghai, October 19, 20; stall at Performing Arts Fair
- Up to three Chinese professionals to visit School for short period of Continuing Professional Development (CPD) during 2015 (fundraising, admin, curriculum)
- Possible reception of Chinese classical opera at School plus major learning event, dates (autumn 2015?), funding tbc.

Possible collaborations in UK resulting from Shanghai forum:

- Goldsmiths re opera/musical theatre
- RSC re CAD
- Clore Leadership foundation re CPD placements

2.1.2 Music Division Asia visit – Beijing, Hong Kong and Tokyo, November 2014

Delegation: Director of Music, Jonathan Vaughan (JV); Head of Keyboard, Ronan O’Hora (RO); Head of Vocal Studies, Armin Zanner (AZ); Head of Music Administration, James Alexander (JA).

Good connections were made, including the development of relationship with Reignwood (the group was hosted at Reignwood’s Fairmont hotel in Beijing, and attended Asia-Pacific Economic Cooperation (APEC) concert, where Placido Domingo was also present).

- JV met Xiaogang Ye, Vice Principal of Central Conservatoire in Beijing and agreed a small exchange of student performances. Strong connections have been made through one of our Alums (Jia Zhang) with the string department there, and the Head of Strings (Professor Weidong) visited the Guildhall and led masterclasses with our students whilst the Guildhall team was in China.
- Several established alumni in all three cities offered to open doors for us and proposed excellent ideas for promoting the Guildhall in China and Japan.
- RO did masterclasses at the HK Academy, Tokyo College, and for the Piano Teachers National Association in Tokyo and Showa Piano Academy.
- Tokyo College: meetings with Nahoko Sakiya (international relations Co-Ordinator); Shohei Nomoto, Director of Finance and International Relations; Headmaster of the Tokyo College of Music High School (similar to Beijing Middle School) and Professor Mizuno, Head of the Vocal Department. Tokyo College is keen to consider exchange and wants to build on the short course arrangements for pianists and offer to other instrumentalists and singers. They were also interested in sending their students for up to 6 months or a year.

- Auditions were high calibre: we heard 27 students and offered 17 places - an extremely high ratio. We estimate around 12 will enrol, representing some £340,000 revenue. More importantly we have established a good platform from which to develop, and the School is already very highly regarded by those who know about it.

2.1.3 Creative Learning, Japan

In October 2014, two Leadership graduates worked with music students at Tokyo College of Music and Kobe College. This is the fourth year of this project. Two students from Kobe and Tokyo will visit Guildhall in February 2015 and will take part in the Dialogue festival.

2.2 Europe

2.2.1 ICON

October 2014 - 11th ICON seminar: "Student-centred teaching", Kallio Kuninkala, Finland. 29 teachers attended from 14 institutions, including key partners Sibelius Academy and the Norwegian Academy of Music, and one teacher from the Royal Academy of Music. Three aspects of the theme were explored in particular:

1. The use of questions in learning and teaching
2. Embodied learning and teaching and the impact of physical presence and use of space in communication
3. Improvisation and the ways in which this connects us to fundamental musical and personal identities, thereby liberating creativity and collaborative potential.

A review is currently underway to underpin response to growing demand for ICON and ICONgo activity and to explore potential for an income-generating business model. ICONgo seminars are planned in the Hague and in Australia in 2015.

2.2.2 AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) Congress

School representatives: Head of Composition, Julian Philips (JP); Head of Opera, Dominic Wheeler (DM); Director of Academic Affairs, Helena Gaunt (HG).

JP and DM had successful discussions with their counterparts at the Lizst Academy, with a view to developing an Erasmus Plus application, March 2015, focusing on Opera Makers.

We continue to have a strong profile and reputation through the AEC membership, and were asked to deliver two ICON workshops (HG) during the conference as well as report back on the Polifonia Entrepreneurship working group (HG). This included discussion of the Polifonia conference in September in the Hague, featuring entrepreneurship and professional transition, and encompassing an entrepreneurship boot camp (HG) for students that was well received.

The AEC's Polifonia project has come to an end, and the AEC is moving into a new phase, with:

- formation of MusiQe, an accreditation agency (discipline-specific version of QAA);
- a new funded project *Full Score*. This will be more outward facing than Polifonia, with other music associations involved, including representation for under 18s education, industry musicians' unions etc.

The aim is for AEC to be a proactive voice in working towards a European agenda for music in collaboration with the EMC. It will increasingly involve student representatives. Jeremy Cox (JC) is standing down as Chief Exec, summer 2015, Pascale de Groot remains president to 2016.

Musique Quality Enhancement (MusiQe) will be up and running in the next weeks, a separate legal entity from the AEC. No detail was given on costs or business model for the agency, other than that over time it is intended to become financially independent from the AEC. The review process will be reviewed by the National Association of Schools of Music (NASM) by next summer, with a view to MusiQe then gaining recognition from the European Quality Assured register for Higher Education. This is unlikely to be used in the UK, given the Quality Assurance Agency.

The development of MusiQe raises issues about how teacher quality is recognised and assured. Equally, in putting forward an enhancement-led approach, AEC should champion relevant CPD frameworks. HG outlined Guildhall's current plans to gain our own accreditation from the Higher Education Academy (HEA) for both a Professional Certificate and recognition through a more practical CPD framework that would encompass ICON participation as one option. There is an opportunity to lead on this for the AEC (a potential income stream). JC would also like to see such a framework include opportunities for International Coordinators and Careers staff in conservatoires. HG will keep in contact with JC as our HEA accreditation process develops.

2.2.3 École des Écoles

The value of this network is strengthening through focused artistic and educational collaboration:

- June 2014, Eliot Shrimpton (ES) and Dinah Stabb (DS) attended a mask workshop hosted at the Théâtre National de Strasbourg (TNS).
- July 2014, Christian Burgess and Danny McGrath (DM) attended Prima del Teatro, Italy, and pursued discussions about future potential of the mask work.
- October 2014, ES, DS and DM hosted a research project at the Guildhall School with a core group of international participants to further the mask work. Discussion began to focus on the need to meet regularly and the possibility of developing a graduate ensemble from various European institutions to facilitate this.
- December 2014, ES and DM will attend mask workshop in the Danish National School of Performing Arts in Copenhagen with the same core group of practitioners.

DS has been Chair of the Advisory Board to the Board of École des Écoles since its creation in 2009. The role of the Advisory Board has developed so it now takes on

responsibility for shaping Seminar proposals and realising planned activity. DS was present in Strasbourg June 2014, was funded by École des Écoles to visit Vilnius in October 2014, and will be in Brussels in January 2015, and later in Copenhagen and Lisbon in 2015.

2.2.4 Fontainebleau

Discussion about the development of Fontainebleau has continued (with potential in acting to develop a year-round foundation course and possibly post-graduate course aiming to capture talented young actors who want our training but for whom language is still an obstacle to gaining a place in London). The link with Opera in 2015 will develop, building further on this year's success and performances for the town.

December 2014 – Director of Drama, Christian Burgess (CB) visited an estate in Varengeville, Normandy, a further potential performance/workshop venue.

2.3 North America

2.3.1 New York Auditions

The Music Department spent three full days auditioning in New York in January. 32 candidates were auditioned and it is likely that between 15-17 offers will result. From the offers already made five have already accepted their place at the Guildhall School. Particularly satisfying was the number of students confirming that the Guildhall School was the only British institution they had applied to. In addition to the auditions, music staff gave masterclasses and lectures at the Manhattan School of Music, Juilliard School of Music and New England Conservatoire. Staff also visited Bard College to establish links with their Graduate Vocal Programme and to the Metropolitan Opera to strengthen the School's links with their Young Artist Programme. The Head of Keyboard visited Yale and the Royal Conservatoire of Music in Toronto. Meetings were held at Carnegie Hall to discuss the Guildhall School's involvement in their 125th Anniversary series in 2016 (the School will present a recital on 20 January in the Weill Recital Hall).

Acting also held successful auditions this year with 15 candidates recalled to final round from more than 130 applicants. The annual reception for North American alumni was held during the week of auditions.

2.4 South America and Caribbean

2.4.1 Brazil

Activity here is in early stages of development, and shows promising potential for interaction between activities in Music, Drama and Creative Learning.

We have continued to engage with the São Paulo Drama School (SPDS) in Brazil. This is a unique organisation based in a dangerous downtown area of the city. The School has a radical socially engaged philosophy. They present a challenging, sexy and alternative view of theatre and training to us. Head of Academic Studies in Drama, Eliot Shrimpton (ES) has been developing this relationship and is planning future opportunities for exchange. Details of activities include:

- August 2014, ES led a month-long intensive workshop for Brazilian actors at SPDS.
- February/March 2015, we will host two members of staff plus a student from SPDS during the Reflective Conservatoire Conference (RCC). The School will organise a schedule of special activities for these guests including observation of the work of the Drama Department as well as opportunities to engage with Ricardo Castro and the musicians visiting from NEOJIBA (*Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia*), Brazil. ES will lead a workshop for musicians (plus potentially actors) on laughter in play.
- Two further activities are currently also being planned: a six week residency at the Guildhall School for a member of staff from SPDS, and a co-production with participants from both institutions. Negotiations with the British Council concerning funding are on-going.

Creative Learning has connections in Belo Horizonte, two Leadership graduates working in Sao Paulo and the Pracatum Music School in Salvador. Consideration will be given to potential to connect with these activities following RCC.

2.4.2 Argentina

In December 2014, 2nd year Leadership students travelled to Argentina, hosted by the La Sonora ensemble. They delivered creative music projects with some of La Plata's most vulnerable residents, such as children from a local orphanage, as well as giving performances at local venues. La Sonora has also visited the UK on two occasions in order to take part in collaborative projects.

2.4.3 Monserrat

In September 2014, Leadership graduate Cris van Beuren took up the post funded by George Martin's charitable organisation to teach and lead musical initiatives on the island of Montserrat.

2.5 Digital

The work of EuroClassical continues. In addition, in December 2014, an artistic brief was sent to Leadership graduates in 8 countries (across 4 continents). Graduates will lead work with community groups in their local areas and send footage and sound files to be presented in the Barbican as part of Dialogue's 2015 celebration in February.

3. NEXT STEPS

Building on the experience of the last months, we will focus on:

- 3.1 Articulating what we mean by an "international experience" on a global stage at Guildhall, and how this is reflected in degree programmes and additional activity (students and staff):
 - International mindset and its significance;
 - Opportunities for international student mobility (in-coming and out-going), including short-stay and short courses, Erasmus, options for a year abroad within degree programmes where appropriate;

- Opportunities for international staff mobility (including research and support staff);

3.2 Clarifying the opportunities of specific networks and places in four geographic areas, with a particular focus in 2015 on China as this aligns with the Anglo/Chinese year of cultural exchange:

- **Asia Pacific:** maximise opportunities of the UK Performing Arts Industry and Education forum; scope potential for partnership with CAD; consider extending Music activity, including links to under-18s; artistic project with Hong Kong New Music Ensemble or Academy of Arts. Consider engagement in Australia.
- **European networks:** École des Écoles, ICON, ConNext (Sibelius Academy; Norwegian Academy; the Hague; RCS; Gothenburg; Yong Sie Toh; McGill), AEC. **Focused projects** on specific topics through Erasmus plus and Knowledge Alliances schemes as appropriate: opera making (Lizst Academy, Budapest); creative entrepreneurship. **Specific places:** Fontainebleau; is Salzburg a possibility in the medium-term, given existing connections to the Mozarteum (chamber music) and Landestheater (vocal studies)?
- **North America:** build on profile from US auditions; develop JYA offer.
- **Brazil:** explore potential for interdisciplinary exchange arising through NEOJIBA, SPDA and CL connections.

3.3 Sharpening our operating model, identifying cost/benefits and investment required, and improving administrative and communications processes:

- Develop a communications package and briefing for all Guildhall staff involved in international activity, including for short guest teaching/master class visits. Identify opportunities to strengthen partnerships, target new connections, and communicate our approach to internationalization;
- Identify business support for internationalization:
 - Look at how other HEIs are modelling cost/benefit and ROI; explore ways in which fundraising and alumni relations frameworks can contribute;
 - Analyse cost/benefits of key existing projects;
 - Identify investment required for short to medium term.
- Consolidate internal data and monitoring processes in relation to:
 - International student and staff profile at Guildhall;
 - Substantial international activities so that outcomes are shared, and multi-dimensional opportunities are realised;
 - Outline data on staff mobility, including short visiting teacher/master class activity.