

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

Knowledge Exchange and Public Engagement Plan: 2018-2021

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1. INTRODUCTION AND CONTEXT

1.1 Trinity Laban's strategic approach to knowledge exchange and public engagement

- a. Knowledge exchange is integral to Trinity Laban, which defines itself as an outward looking, creative and collaborative organisation that places the relationship with the professional world and wider society at the centre of its mission, structure and operation. We have a core strategic aim of '*acknowledged leadership in the performing arts ecology*' that encompasses Trinity Laban's multifaceted contributions to the arts industry and to arts education beyond our HE provision. Drawing on our links with Arts Council England and Trinity College London and strong partnerships across the arts industry, we have taken a strategic lead nationally in professional and organisational development for arts companies and freelance practitioners and educators. We are also at the forefront of community engagement in music and dance, with priority strands focusing on work with children and young people, intergenerational programmes and projects with older people, opportunities in the arts for people with disabilities, and the use of the arts to promote health, well-being and social cohesion.
- b. Trinity Laban's stature within the arts and arts education and its reputation as a receptive collaborator and innovator make the Conservatoire a sought-after partner among professional companies, public and third sector organisations and government agencies. Trinity Laban has an important leadership role as a catalyst, unlocking the expertise and resources of other organisations with differing experience or capacity. We are able to act as a broker and enabler for organisations and individuals to connect not only to the Conservatoire's own expertise and services but to many different communities of practice within our wider network, drawing in our HE staff and students, participants, professional companies and freelance artists, and policy and funding bodies.
- c. A central characteristic of Trinity Laban's approach to knowledge exchange is respect for participants' voice and agency, and a commitment to the active involvement of partners, participants and audiences in the planning, delivery and evaluation of our knowledge exchange work. We have established a variety of forums and communication channels for stakeholders to share their views and work with us to shape programmes to their needs and interests. Over the period of this Plan, we shall place a particular priority on ensuring that we engage diverse constituencies in decision-making, make our organisation even more permeable and further empower our collaborators to achieve our mutual goals.
- d. Target sectors and types of organisation/individual for our knowledge exchange are governed by Trinity Laban's specialist character and expertise in Dance and Music and comprise:
 - Creative and cultural organisations [arts companies, networks and policy bodies] including arts SMEs and sole traders
 - The freelance arts workforce in the performing arts, community arts and arts education
 - Arts-based community groups and charities
 - The state-maintained education sector [schools, local authority-supported out of school arts programmes]
 - The public health sector and third sector organisations using the arts to promote health, social cohesion and well-being
 - Trinity Laban students, in respect of programmes that link students to industry and professional environments to enhance graduate employability and entrepreneurship

- e. Newer priorities under this Plan include an increasingly important focus on addressing societal challenges around health and well-being (including mental health and issues related to obesity) as well as the social and health impacts of an ageing population. Within the arts arena, an emerging area is our work with museums and galleries to animate collections with performance elements and thereby attract and engage new and more diverse audiences. Particularly influential here is our position among the first of the *Tate Exchange* associates collaborating with the Tate Learning team within the new Tate Modern building to explore how art makes a difference to society.

1.2 External context

a) **Higher Education policy and funding**

Support for knowledge transfer and the strengthening of connections between HEIs and business to promote economic productivity and growth remain key government priorities, and continue to attract substantial and increasing grant funding through the Higher Education Innovation Fund (HEIF). With ongoing austerity measures and post-Brexit pressures on the public purse, however, there is a concern that resources may be concentrated on larger, technology-driven institutions and programmes that are perceived to generate high economic returns, which could reduce support for Trinity Laban's cultural and community-focused activities. There is uncertainty arising from the dissolution of HEFCE and the consequent transferral of oversight of knowledge transfer and science budget elements of funding to Research England under the umbrella of UK Research and Innovation. It is not fully clear as yet what policy approach the new body will adopt and how far the portion of HEIF budget remaining within the Office for Students will follow any more prescriptive policy direction towards narrowly defined economic outputs. In light of this, TL may be required to be more innovative and creative in our approaches to meeting government agendas.

b) **Arts policy**

A key driver for Trinity Laban as an arts institution is Arts Council England's *Great Art and Culture for Everyone strategy 2010 – 2020*. Based on extensive public consultation on the importance of the arts in UK society and the economy, it sets out five goals relating to excellence in our art forms, public access, strengthening leadership, workforce development and cultural opportunity for children and young people. Our KEPE Plan responds to each in proactive ways, by: supporting the development of excellent artist practice through commissioning and provision of production space; improving access to the arts in an underserved area of South London; commitment to developing the arts workforce and those who will teach and train artists of the future; and programmes that develop innovative ways of engaging people of all ages in a range of participatory settings. ACE's *Creative Case for Diversity* is also influential, resonating with our policies and practice over many years to target under-represented groups in music and dance. We have adopted diversity as a cross-cutting theme for this Plan as set out under para. 6.2 below.

c) **Brexit and its social and economic impact**

As the UK exits from the European Union, we face uncertain social and economic consequences and conditions. There is a need to re-examine the UK's identity, social contract and global position against a backdrop of rising inequality, significant division within our society and apparent growth of a culture of intolerance and hostility in our civic discourse. While Trinity Laban may not be in a position to address such major issues at a national level, it has a role to play in fostering cohesion and understanding within its local community of South East London which encompasses diverse neighbourhoods and thriving cultural activity alongside pockets of extreme social disadvantage and deprivation.

We have consistently seen how shared participation in the arts can bridge gaps between social groups whether defined by background, culture, race, age or disability, and how cultural provision can transform a sense of place for residents, businesses and visitors. Equally, the arts sector is a key and growing economic contributor in an area largely lacking large-scale employers, and the Conservatoire can be a vital source of advice, resource and expertise (including the contribution of its graduates) in nurturing this growing creative cluster.

d) Industrial and social policy

The Government is developing a new Industrial Strategy which is likely to become a key reference document for knowledge transfer policy over the period of this Plan. Sir Peter Bazalgette's recent *Independent Review of the Creative Industries* sets out areas where, as part of the Industrial Strategy, government and industry should work together to develop a Sector Deal for the Creative Industries. It highlights the importance of creative clusters, often centred on anchor institutions such as specialist HEIs; the role of cultural provision in 'place-shaping' as an accelerator for regeneration; and the need to grow the talent pipeline and address 'social and informational' barriers to entry into creative employment. While the productivity and digital agendas may appear to relate less immediately to the performing arts, there is much here that chimes with Trinity Laban's knowledge exchange strategy. Of particular relevance is our planned work to diversify the talent base and provide access to mentoring, apprenticeships and 'soft' skills development for artists, producers and creative entrepreneurs from under-represented groups.

One of the foremost challenges facing the UK is to find sustainable solutions to ever increasing health and social care needs, arising partly from an ageing population but also associated with issues such as obesity and poor mental health. Trinity Laban's expanding programmes of work focusing on health, particularly projects directed at older people and those addressing poor health and well-being, respond to these recognised social policy priorities, and open up opportunities for partnership across the higher education, voluntary and health sectors. Our work in this field is diversifying, to include partnerships that explore the benefits of interventions in specific health contexts, such as with Kings College Hospital and Headway (national organisation for people with acquired brain injury), as well as programmes that explore the way aging is perceived and experienced and the role of older people as artists. Target groups for these activities include healthy and active people aged 60+ in our locality as well as those in the 'fourth age', experiencing health issues that are life-limiting e.g. working in residential homes and hospitals with people with dementia.

1.3 Internal drivers

a) Geographic reach

Trinity Laban is an international conservatoire that operates in global, national, regional and local spheres. In terms of knowledge exchange and public engagement, it has developed expertise in its work locally that is now being recognised as of national significance. There is a balance to be struck between responding to local needs, contributing to the promotion of London as a world cultural capital and the centre of the UK arts industry, and applying our leading expertise on a national and international scale.

Much of our most in depth knowledge exchange partnerships exist locally in the communities of South East London, allowing us to work long term in networks with whom we have truly meaningful relationships. More recently, we have looked to extend our reach across the London region, with some targeted work beyond our home boroughs. However, the expertise that we have developed locally and regionally is shared and developed through a CPD

programmes that recruit from across the UK and internationally as well as through conferences and a wide range of national and international networks in the fields of music and dance performance, participation and learning.

An important aim for this phase of our Knowledge Exchange strategy is to extend our network of regional delivery partnerships outside of London, in recognition of Arts Council England's priority that infrastructure for the arts outside of London be strengthened. In Music, for instance, we have identified South West England as an important target region for us and are building relationships with Bournemouth Symphony Orchestra, South West Music School, Bristol Plays Music and Wells Cathedral School. We shall explore as well how we can take a more active producing role in the creation and presentation of professional dance performances by partner companies that have potential for the national and international touring market.

b) Digital development

The Conservatoire is a developing ten-year digital vision to transform its use of technology in the delivery of all aspects of strategy and operation. In the realm of knowledge exchange, there is significant opportunity to enhance and deploy digital and online tools for professional development, community engagement and artistic production. In the period of this Plan, we intend to reach new audiences with captured digital content and web-based cultural learning resources, building on our current practice in live performance to develop our digital offer. We shall explore with industry partners what artists and the organisations who employ them need from online professional development offerings with a view to developing a cohesive and accessible offer for performing artists and teachers, and a long term strategy for the development of that offer and its student base. The CPMM has shown how we can use digital platforms to bridge the gap to community learners. Although as yet a largely unexplored area, we shall give thought to how such platforms might also be used for wider community engagement such as within our programmes for older people and for children and young people.

c) Efficiency and effectiveness

The financial environment in which Trinity Laban operates is becoming increasingly challenging with reductions in core grant (notably the Institution Specific Targeted Allocation), heightened competition for HE students and rising fixed costs. It will be necessary for all areas of the organisation over the next period to operate with optimal efficiency and value for money.

Work is ongoing, and will continue, to better integrate operational aspects of knowledge exchange and HE activities. To date, this process has included restructuring of the Marketing and Communications team to include staff with responsibility for marketing across programmes including our offer to the arts industry and community; and the inclusion of some CPD programmes within HE admissions and registry systems. We have brought our research and public engagement departments closer together, attaching a HEIF-funded salaried academic researcher to our community and industry interactions in order to explore, develop and disseminate effective practice and optimise the benefits to participants, partners and TL.

Further plans include development of a 'seven days a week' approach to managing our estate, that will provide equal support for HE and weekend (largely knowledge exchange) activities. In coming year, we shall acquire a new student data management system that will be suitably shared across HE, CPD and pre-HE programmes and allow for more effective delivery to business and the community as well as better tracking of learner journeys through our projects and programmes at all levels.

2. KNOWLEDGE EXCHANGE AND PUBLIC ENGAGEMENT GOALS

- To drive innovation in our art forms through knowledge transfer from our research and professional practice
- To build the capacity and resilience of the UK's cultural and creative sector through interventions that raise workforce skills, promote demand and enable diverse talents to enter and thrive in the industry
- Through artistic practice and participation, to promote cohesive and healthy communities
- To reinforce the professional orientation of our training, ensuring our graduates are appropriately prepared to lead and advocate in their art forms and to sustain fulfilling creative careers
- To strengthen and capitalise on our existing partnerships and establish new relationships and collaborations that promote and enable the wide dissemination and application of Trinity Laban's knowledge
- To become an exemplar of diverse practice in the arts

3. KEPE PLAN

- 3.1 The Knowledge Exchange and Public Engagement (KEPE) Plan is one of a set of sub-strategies which together form the delivery framework for the Trinity Laban Strategic Plan 2018 - 2028. The KEPE Plan provides a reference point for departments across Trinity Laban working to make our knowledge and expertise as widely available as possible for the benefit of our art forms and of local, national and global society, and equally to ensure that our own practice is informed and enhanced by thorough, thoughtful engagement with our industry, audiences and community stakeholders.
- 3.2 The KEPE Plan was successively approved by the KEPE Board and Principal's Management Group, and formally adopted by the Academic Board in June 2018.

4. LINKS TO OTHER STRATEGIES

- 4.1 The KEPE Plan has been developed alongside the new Trinity Laban Strategic Plan 2018-2028. It particularly supports the institutional core aim '*Acknowledged leadership in the performing arts ecology.*'
- 4.2 The KEPE Plan also has many points of overlap and connection with other thematic sub-strategies that form the delivery framework for the Strategic Plan. The most prominent complementary areas are listed below:

Access and Participation Plan

The participation continuum from open access to HE study
Broadening access to the professional arts industry

Research Plan

Knowledge transfer and innovation, and research impact
Evaluation of impact of KEPE programmes

Learning and Teaching Plan

Student employability and enterprise
Industry links and interactions within training
Pedagogical philosophy promoting social engagement

Equality objectives and action plan

Showcasing and celebrating diversity

Advocating for diversity in music, dance and musical theatre and wider arts sector

Estates Strategy

Supporting and promoting external use of Trinity Laban's estate and facilities

Development of facilities for industry use

People Strategy

Staff development

Reward and recognition policies

5. KEPE OBJECTIVES AND ASSOCIATED ACTIVITIES 2018-2021

5.1 Performance and the Arts Industry

5.1.1 **Objectives**

- ***To work with artists and arts companies to improve their creative capacity and organisational effectiveness, leading to artistic, social and economic returns***
- ***To play a significant role in place-making in our local communities at the heart of a creative cluster in SE London that delivers economic and societal benefit***
- ***To identify and build larger and more diverse audiences for, and creators of, music, dance and musical theatre***

5.1.2 **Activities**

- Organisational development and innovation support for artists and arts companies including access to facilities, commissioning and showcasing opportunities, knowledge transfer from our research and professional practice, workforce development
- Deliver professional performance programmes that generate new artistic insights and products for the cultural sector as well as economic and community benefits
- Extend the reach of our performance programmes through new venue relationships, partnerships and online presentation; modelling new ways of creating and disseminating performance
- Develop audiences across our art forms, linking access and participatory experiences to further cultural engagement.
- Showcase excellence in a diverse programme of professional and community-based music, dance and multi-disciplinary work, delivering a broad programme that reflects our local context, responds to local audiences/participants and supports diverse artists to take an equal place in the wider dance and music ecologies

5.1.3 **Commentary**

- a. We have a long history of supporting the creative, professional and personal development of independent artists at different career stages and across areas of practice, e.g. composition, choreography, performance and teaching/leadership. We aim to offer space, time, production support and performance opportunities for artists to develop their creativity, challenge their practice and extend the boundaries of their art forms. Over the next period, we intend in particular to build our knowledge and understanding of market demands and support needs in relation to a holistic model of commissioning, creating and presenting work that supports the development of a diverse range of artistic voices

- b. Our own artistic programmes at the Laban Theatre, Blackheath Halls and partner venues showcase performances by leading national and international artists and new work developed through commissioning and support for artists, alongside the work of our students and staff and the artistic achievements of our local communities. We operate a programming policy across music and dance that champions diverse practice by embracing a rich mix of artistic and curatorial voices. Over the period of this Plan, we shall work strategically to diversify audiences for our performances, both increasing and deepening engagement with our work through a range of approaches including: dedicated marketing and audience development; improvement of audience experience; performance streaming and digital content to extend reach; linking of access and participatory experiences to further cultural engagement; and joint initiatives with partners to grow interest across art forms.
- c. Our embedded relationships within the performing arts industry and our local communities enable mutual learning and promote TL's own organisational development, creating a dynamic conversation that informs, influences and challenges our knowledge exchange practice and our higher education provision.

5.2 Supporting the community and public engagement

5.2.1 Objectives

To act as cultural catalyst in our communities, promoting and enabling participation and social inclusion and cohesion

To enhance health and well-being through public engagement in the arts

To offer excellent artistic experiences to our local and regional communities

5.2.2 Activities

- Provide participatory programmes in our art forms for young people and adults
- Deliver targeted projects around health and well-being including work with older people, disability projects, mental health support, work to address obesity.
- Maintain long-term partnerships with local, regional and national music, dance, arts, education, and other cultural and community organisations
- In designing and planning programmes, consider the diversity of project leaders

5.2.3 Commentary

- a. Trinity Laban is an important provider of artistic experiences to children, young people and adults through our participation and performance programmes. Our long-term work to widen participation in our art forms is fully embedded in these activities, which serve diverse communities including a high proportion of BAME participants and low income families. We use the arts to overcome social exclusion, build community cohesion and promote physical and psychological health and well-being, drawing on participants own creativity as co-producers of artistic projects and outputs. In doing so, we work closely with music education hubs, SMEs, local authorities other HEIs and arts and cultural organisations to target those least likely to access educational or cultural opportunities.
- b. Our expanding work in the field of arts and health is diversifying to include partnerships that explore the benefits of interventions in specific health contexts, such as with Kings College Hospital and Headway (national organisation for people with acquired brain injury), as well as programmes that investigate the way aging is perceived and experienced and the role of older people as artists. Health and well-being initiatives also address mental health and

resilience in young people and support people with disability to access the arts, developing and showcasing their creativity.

5.3 Professional and skills development

5.3.1 Objectives

To offer professional development opportunities to artists and arts educators that extend and direct their skills towards areas of growth and opportunity and build the capacity of the UK arts workforce

To support more effective delivery of public education in our art forms

5.3.2 Activities

- Deliver artist development programmes that contribute to the professionalisation and skills development of music and dance practitioners
- Continue to develop teacher education and leadership training, in response to market opportunities, through the provision of both accredited and non-accredited workshops, short courses, programmes and internships
- Take forward artist, professional and workforce development initiatives prioritising artists with protected characteristics
- Pilot new approaches including mentoring and action learning sets and training for arts practitioners in alternative formats, including summer schools and distance learning
- Embed professional development for our own practitioners, and those of partner organisations, in the development and delivery of public engagement activities, through reflection, research and skills sharing.

5.3.3 Commentary

- a. We see the ongoing development of professional artists as a key way for Trinity Laban to influence practice and promote innovation in our art forms, drawing on the Conservatoire's practice-based research. Our CPD provision also enables individuals to build sustainable creative careers by diversifying their skills base in response to current economic demands and arts and social policy drivers. We have pioneered formal qualifications for artists working in community and education settings, which have become increasingly important with recognised credentials sought by employers and endorsed by sector bodies.
- b. There are acknowledged challenges in the CPD market within the arts sector. Small companies and freelance artists often operate at the limits of their capacity in undertaking their core business and find it hard to devote time and resource to development activities. Under this Plan, we shall explore new approaches that provide flexible, accessible and relevant training opportunities for practitioners including online learning provision that can address these barriers.
- c. We also have longstanding expertise in professional development for teachers in the formal education sector, which remains central to our offer in this area. We recognise the imperative to improve specialist skills and understanding among the education workforce in order to sustain effective delivery of music and dance in schools at a time when their place in the curriculum has come under increasing pressure. This is in turn critical to maintaining and broadening a pipeline of diverse talent into advanced training and professional arts practice.

5.4 Graduate employability and entrepreneurship

5.4.1 **Objective**

To maintain and promote high levels of skilled graduate employment and graduate contributions to innovation in our art forms and industries

5.4.2 **Activities**

- Provide access for students to professional environments, opportunities and networks beyond accredited curriculum
- Involve students in community and participatory projects, building their understanding of their place in the arts ecology
- Explore with our students effective ways to support graduate start-ups and transition of young artists into professional practice
- Capture and disseminate varied alumni destinations and successes as exemplars of potential career paths for students and graduates

5.4.3 **Commentary**

- a. We continually seek to reinforce the professional orientation, relevance and currency of our training to provide our graduates with appropriate preparation for employment in the performing arts industry, and to connect students to industry networks, environments and opportunities. In doing so, we recognise that the typical working pattern for musicians and dancers is one of freelance employment in a variety of creative, educational and participatory settings; the ability to generate and direct their own projects is therefore crucial to our students' future success. Through placement within Trinity Laban KEPE programmes and development and delivery of their own community, collaborative and performance projects, students gain understanding of diverse areas of professional practice and build their confidence and enterprise skills.
- b. Graduates regularly go on to form their own companies, many of which grow out of collaborations and projects undertaken as part of their studies at Trinity Laban. The Conservatoire already provides guidance, training and support to students and alumni on how to operate a creative business, both within curricula and through the careers service. We shall consider the potential for more formal institutional support for graduate start-ups such as seed funding, mentoring and access to facilities.

5.5 Knowledge exchange infrastructure

5.5.1 **Objective**

To create optimum conditions within Trinity Laban for staff and students to engage in successful knowledge exchange

5.5.2 **Activities**

- Implement a new student management system
- Further develop costing models for non-HE activity
- Develop our online expertise and technical infrastructure to allow for its wider use in professional development and community programmes
- Review and explore incentives for knowledge exchange within staff reward and recognition policies and practices

- Research, evaluate and reflect on our KEPE programmes to develop and improve practice
- Identify and implement enhanced mechanisms for information sharing across KEPE departments and with the Institution as a whole

5.5.3 **Commentary**

- a. We continue to look for ways to improve systems, processes and tools that underpin successful delivery of our knowledge exchange and public engagement activities; to strengthen links between teaching, research and knowledge exchange; and to ensure effective cooperation and communication across departments that directly deliver or support public engagement programmes.
- b. Over the next period, a key milestone will be the implementation of a student records system that can address management and reporting needs for the full range of TL programmes including community projects, CPD and junior provision, and integrate more effectively with other databases. This will provide a greatly improved experience for participants as well as significantly reducing administrative burden and allowing better tracking of individuals' engagement with the Conservatoire as junior and senior student, audience member and community participant.

6. CROSS-CUTTING THEMES

6.1 *Diversity*

- a) Trinity Laban has a strategic commitment to promoting diversity as a defining characteristic of the Conservatoire and a condition of its claim to excellence. Over the period of this Plan, we shall strengthen our approach to celebrating diversity within our artistic and knowledge exchange programmes. Building on our long history of engaging with diverse groups and working with a broad range of artists, we aim to transform ourselves into a model of how a higher education institution and leading arts organisation can become an agent of change for diversity in the arts, working to increase the number of people with protected characteristics engaging with music and dances as artists, audiences and participants.
- b) We already have a range of initiatives in place to address under-representation in our art forms in terms of gender, race and disability and continue to set and achieve challenging diversity targets for participation in our knowledge exchange and public engagement programmes. As noted, we are looking to champion the Arts Council's Creative Case for Diversity within our own work and our industry interactions. In partnership with the Musician's Union, we have hosted an open discussion for the music industry on diversity in orchestras. We have collaborated with the Bournemouth Symphony Orchestra in a successful bid to the ACE Change Makers Fund through which we shall support the professional development of a conductor with a disability. We have a long-standing association with Candoco Dance Company, the preeminent inclusive dance company, to achieve greater access for disabled people into the dance profession. We are increasingly targeting developmental programmes at diversity-led arts companies, such as our ongoing relationship with Boy Blue, a hip hop company. Further work includes partnership with schools and music education hubs to address BAME under-representation at intermediate and advanced levels of music education, and programmes of work with boys to ensure better gender equality in dance and musical theatre.

- c) Our aim is to establish an ambitious, innovative and collaborative programme of transformative and relevant music and dance experiences for, by and with diverse audiences, communities and artists, responding to the changing social landscape and informing the development of the whole organisation. In doing so, we shall use inquiry, research, evaluation and reflection to develop excellence in artistic and creative practices, and deploy the knowledge and understanding gained from our work with varied and diverse communities in South East London, to effect change in wider artistic and cultural practices locally, regionally, nationally and internationally through exchange and partnership.

6.2 *Partnership and collaboration*

- a) Working in collaboration is intrinsic to our approach to knowledge exchange. We seek to create associations of mutual benefit with community, public sector and industry partners, and to build capacity by creating communities of practice involving partners of varied size, background and expertise.
- b) Trinity Laban's approach to collaboration has largely been focused on arts and education partnerships outside of the HE sector, in which our experience as a specialist HEI adds value. This has, in recent years, included work with the Department for Education, Greater London Authority, local authorities and national bodies as well as schools, community and arts organisations.
- c) The very particular character and emphasis of our expertise and knowledge exchange restricts, to a significant extent, suitable HEI partners for the kind of services and projects we are delivering. However, we do form relationships with other HEIs where these offer opportunities to enhance the quality or efficacy of our approach to knowledge exchange. Examples of major collaborations include a long standing relationship with the University of Greenwich which focuses on the professional development of music teachers, and the knowledge exchange components of Musical Impact, an AHRC funded research programme to enhance the health and wellbeing of musicians studying and working in Britain. This includes other members of Conservatoires UK, Cardiff and Cardiff Metropolitan Universities and a range of industry partners that are supporting rollout of resources and training for practitioners (e.g. Musician's Union, Association of British Orchestras, BAPAM, Help Musicians UK). We also have a significant association with the Open University (OU) with whom we co-created the Certificate: Practice of Music Making and have a credit transfer agreement. We aim to explore further with the OU how we can develop our online and distance learning offers, drawing on their leading expertise in this area.
- d) As we look to apply our performing arts-based knowledge in new spheres such as health, this opens up opportunities for collaboration with HEIs outside of the specialist arts sector. For example, we are building a relationship with Kings College London which draws on their expertise in health. We are also looking to extend collaborations relating to our interventions in the formal and informal education sectors, for example, we are currently discussing a new project concerning the development of new and better practice in the national youth dance sector working with the University of Exeter, Coventry University and KCL. We remain mindful that, as a small institution, we need to secure maximum value from partnerships to achieve beyond our scale while managing the demands of multiple collaborations within our available capacity.

6.3 Research and evaluation

- a) We seek to embed rigorous research and evaluation methodologies across all our knowledge exchange programmes in order to explore, develop and disseminate effective practice and optimise the benefits to participants and partners. Evaluation has provided a rich source of evidence that has informed the development of strategy and activities, including CPD programmes through which we share our learning. Importantly, it has also given increased voice to participants and partners and shaped our understanding of their priorities and needs.
- b) We have substantially strengthened the interface between our research department and our knowledge exchange, education and community programmes; this has promoted innovation in our third stream work and driven TL’s approach to research impact. The platform has been created to further enhance provision of scholarly evidence to both Trinity Laban and key non-academic partners (e.g. local councils and health organisations, schools, the National CAT scheme), to stimulate further impactful research about the beneficial nature of music and dance activities on health and wellbeing, and to consolidate CPD activities. These aspirations are shared across the Knowledge Exchange and Research Plans, reflecting our commitment to close working between researchers and practitioners. Each year we identify priority evaluation questions relating to the intended outcomes of our knowledge exchange strategy, and internally commission research into our public programmes reflecting on, inter alia, educational progression, health benefits and social/personal impacts across a range of participants and beneficiaries.
- c) We have also developed a standard evaluation framework for our community participation work structured around four core values which offers a standard lens through which all activity can be examined. The values reflect the aims of the institution, while also being shaped in part by the Arts Council’s ‘seven principles in improving quality’, and consist of: Artistic Excellence & Authenticity; Health, Well-being & Social Impact; Ownership & Creative Engagement; Access & Progression. The evaluation methodology deploys targeted surveys tailored to the relevant participant groups (for example, arts practitioners, older people, children and young people).

7. MILESTONES AND TARGETS

7.1 KPIs currently cover HE-BCI reportable income and audience/participant numbers as follows. The institutional KPI framework is being reviewed as part of the development of the Strategy Implementation Plan and these measures may be updated within this process.

KPI	Measures	Latest	Targets
Knowledge exchange and public engagement impact	Annual income reported in HE-BCI survey	£1,000,490 (HE-BCI 16-17)	Maintain at or above 2013 baseline: £867,315
	Annual audience and participant numbers reported in HE-BCI	79,992 (HE-BCI 16-17)	Maintain at or above 2013 baseline: 78,052

7.2 The main intended outcomes and impacts of the KEPE Plan are:

- Increased artistic and economic capacity for the creative sector in London and beyond
- Larger and more diverse audiences for music and dance in SE London and the wider region
- Increase in the number and diversity of those participating and progressing in the arts

- Greater social cohesion and improved public health and well-being
- More effective delivery of public education in our disciplines with consequent increases in skills and attainment among learners, and improved capability and capacity within state-maintained schools
- More effective public policy-making and delivery in education, the arts and culture
- High levels of skilled graduate employment

7.3 The stated actions within the KEPE Plan represent milestones in its delivery and progress on activities will monitored by the KEPE Board.

8. IMPLEMENTATION, MONITORING AND EVALUATION

8.1 Implementation

- a) Responsibility for the implementation of the KEPE Plan lies with the heads of the public-facing and service departments cited in this document. Supporting actions at local level are set out in Directorate annual planning returns, which are required to articulate links to the KEPE Plan and other such corporate strategies.
- b) The KEPE Board takes a coordinating role, promoting strong communication and joint planning between departments in taking forward KEPE objectives.

8.2 Monitoring and evaluation

- a) The KEPE Board is responsible for monitoring progress in knowledge exchange through regular assessment of activities and review of results against performance targets and indicators. Systematic statistical monitoring of public engagement programmes and projects is in place that leads to the production of a range of reports that include both quantitative and qualitative information such as case studies. This material feeds into the annual monitoring of HEIF-funded elements of the work, as well as other required external reporting. The KEPE Board will consider an annual report on the KEPE Plan, which will in turn inform its yearly report to the Academic Board.
- b) Measures within this Plan are included within the key performance indicators (KPIs) attached to the Strategic Plan and reported at Board of Governor level. KPIs are regularly monitored by the Principal's Management Group.
- c) Evaluation of the KEPE Plan will be based partly on the achievement of the key targets and milestones but will also draw on commissioned research into our public programme reflecting on, inter alia, educational progression, health benefits and social/personal impacts across a range of participants and beneficiaries.