Name of Provider: Guildhall School of Music and Drama
UKPRN: 10007825

TEF Year Three provider submission

Provider Context

The Guildhall School is a world-leading small, specialist institution located in the centre of London, training and educating performing artists, arts creators and theatre technicians to become global leaders in their field. Students are at the heart of everything we do: empowering artists of all ages to realise their full potential, and emerge as distinctive artistic citizens who enrich the lives of others and make a positive impact in the world.

We invest heavily in our teaching and learning provision: employ world-renowned staff and visiting practitioners and support them with tailored professional development; provide world-class facilities where staff and students can develop their skills and learn to perform to their best; research and develop new curricula and pedagogies to reflect the changing needs of our industries and art forms. We have twice been rated the UK's No. 1 specialist institution by the Guardian University Guide and we were recently selected as one of the top ten institutions for performing arts in the world (QS World University Rankings 2016). In 2016 the world-leading excellence of our teaching practice, and the impact that our outputs have had on the national and international landscape of performing arts teaching, were recognised by HEFCE through the award of institution specific funding:

'World-leading pedagogic research originating from the institution was seen as indicative of an institution producing teaching outputs that have had a positive and significant impact on the way people look at teaching and learning music. Indeed the practice of performing arts in general was seen as being influenced by Guildhall's teaching outputs. The institution's advocacy of student-centred artistic education and socially engaged practice were seen as distinguishing features. Also, the formidable impact of recent graduates was a compelling factor in support of the case.'

The School enjoys a rich and distinctive mix of disciplines, a reputation for creativity and innovation and an exceptional synergy with its professional partners. Our unique alliance with the Barbican Centre, Europe's largest arts, culture and conference venue, provides our students opportunity for professional engagement with both the Barbican and its artistic associates within and beyond their formal studies. 2009 saw the creation of the pioneering Guildhall School/Barbican joint education and participation division, Creative Learning, which has helped shape new and unique opportunities for our students to learn in a range of community settings. Our close relationships with the Barbican's world-class resident London Symphony Orchestra, and the Royal Opera House have recently given rise to sector leading postgraduate programmes and pathways. Together with the City of London, the LSO and the Museum of London we have established Culture Mile - a new cultural quarter in the City of London - which will bring even more opportunities for our students in the coming years.

We are a truly international institution with a global reputation for excellence as a place to study. Nearly 40 per cent of our students are from outside Britain, representing more than 70 nationalities. We are always oversubscribed with requests from students wishing to study on the Erasmus programme, many of whom return to study at postgraduate level. Our newest undergraduate programme, the BA Acting Studies, sees a cohort of 12 students from the Central Academy of Drama in Beijing train alongside our BA and MA Acting students. We appreciate the profoundly

energising effect that working between and across cultures can have on our students' view of the world and their artistic practice, and aim to foster this wherever possible.

We currently deliver six undergraduate programmes:

Department		**Programme**	**Headcount as at 1 December 2017***
Music		BMus	455
Drama	Acting	BA Acting	63
		BA Acting Studies	12
	Technical Theatre	BA Technical Theatre Arts	109
		BA Video Design for Live Performance	11
Drama/Creative Learning		BA Performance and Creative Enterprise	31

**all programmes full time*

All our programmes have intensive, professionally focussed training at their core, providing our students with the knowledge, skills and confidence to play a leading role in shaping the future of the performing arts globally. Our unique position as a cross-disciplinary conservatoire enables our students to be at the forefront of emerging trends in collaborative artistic practice.

'Cross-disciplinary learning has really aided my understanding in what performance art really is. Being given a further paintbrush to expression is exhilarating when concerning the process of creating something. New ideas and new concepts play into one's thinking, which in turn, I feel, has the power to lift us out of the comfort zones of our own specialisms.'
Raymond Brien, BMus Year 2 Student

Teaching Quality

All of our undergraduate programmes feature high levels of contact time delivered by 122 full time staff and over 550 part time teacher/practitioners at the forefront of their respective professions. This provides our students with an unparalleled breadth of knowledge, interest and experience to draw from and be inspired by.

Contact time as a percentage of learning and teaching hours – 2017/18 Gold Copy (programme & module specifications)

Programme	**Credits**	**Notional Learning Hours**	**% Contact Time across all years of programme**
BMus	480	4,800	35
BA Acting	480	4,800	90
BA Acting Studies	540	5,400	80
BA Technical Theatre Arts	440	4,400	65
BA Video Design for Live Performance	370	3,700	49
BA Performance and Creative Enterprise	360	3,600	33

Our BMus programme is delivered around a central foundation of intensive one-to-one lessons in a student's chosen Principal Study (instrument, voice, composition etc.) alongside a programme of core elements geared to developing our students' expertise in their chosen specialism and acquiring the knowledge and critical skills necessary for the understanding and development of their artistic identity. This is supported by small group (typically no more than 8-10 students) contextual studies and musicianship classes, sector-leading chamber music training and departmental repertoire classes which make up the 35% contact time indicated above. Students also have access to a vast array of extra-curricular, non-assessed activity including participation in a range of orchestral and ensemble projects and an extensive programme of masterclasses, workshops and projects featuring prominent, internationally renowned artists - recent examples include Steve Reich, one of the foremost composers of the last 50 years, three-time classic BRIT winner Alison Balsom and Esa-Pekka Salonen, Principal Conductor and Artistic Advisor of the Philharmonia Orchestra.

'Teaching is obviously of high quality, and the level of personal attention given to students is impressive.' BMus External Examiner, 2017 report

Acting programmes are mostly comprised of contact hours, with each cohort taught primarily as a company, supplemented by smaller group teaching and one-to-one tuition. This allows students to connect as a theatre ensemble, in preparation for the final-year productions which closely mirror the professional environment of rehearsal and performance, while also paying close attention to the individual. Acting students study intensively towards becoming polished, flexible and versatile performers ready for stage, screen or radio. Physical training in voice and movement is balanced with a comprehensive theoretical understanding of the acting profession, requiring our students to become enquiring artists who are able to develop and communicate their own ideas through a variety of media.

'The quality of the lessons is exceptional; they are wholly engaging, challenging both physically and mentally, and the development I feel I am undergoing is as a person as well as an actor.' Whole School Survey 2016, BA Acting Year 1 Student

In the BA Performance and Creative Enterprise programme, whole-cohort workshops and seminars delivered by professional practitioners are complemented by weekly one-to-one sessions in a student's chosen specialism with a range of tutors drawn from Barbican and School staff. In this way the programme combines the one-to-one approach of the BMus programme with the ensemble philosophy of acting. The programme gives students the opportunity to participate in cross-arts projects in a range of socially engaged contexts, while encouraging them to reflect critically on their learning.

'I have experienced GREAT support both in my studies and in my life as a student. This course is expanding my knowledge and practice from all perspectives. It's innovative and coordinated with what is happening in the industry. Working on self development is another wonderful focus of our teaching staff which enhances our performance as students' Whole School Survey 2017, BA Performance and Creative Enterprise Year 1 Student

Technical theatre students work with students of all other programmes and experience a diverse range of structured learning through project and production work, critical discussion seminars and professional development talks. Theoretical and practical training in theatre craft is carefully balanced, and students are afforded time both to reflect on their own practice and work on additional outside projects with our partners. Our students learn to function as a professional team,

working with industry-leading practitioners to create and deliver our acclaimed dramas, musicals and operas, and a variety of externally commissioned public and commercial projects.

Working with experienced practitioners is an integral part of our educational model. Our international reputation, world-class facilities and professional and educational partnerships allow us to attract the very best teaching staff. From the outset, students also have regular contact with external specialists and international artists who deliver key elements of the core teaching, and work alongside the students to produce outputs of a professional standard.

'Every year the same verdict on a Guildhall School musical: lift this show lock, stock and barrel a couple of miles across London to the West End and the vast majority of the audience couldn't tell the difference between this incredibly polished student production and a star-studded professional one.' The Musical Theatre Review, 2016

These student-focused productions are a feature of our unique position in training musicians, actors and theatre technicians alongside one another, and we encourage our students to collaborate through programme and extracurricular activity wherever possible. Students from all departments come together for a cross-school project in the first year of study, during which they are given the space and resources to create an original, collaborative work of performance from scratch.

I had such a positive experience working in a cross-department setting, that it has influenced what I would like to do professionally. An opportunity like this would have a profound effect on the student body of any institution, and would help contribute to the colourful, vibrant, and varied fabric that is the London arts scene.' Michael Elderkin, BMus Graduate 2017

Assessment and Feedback

With such emphasis placed on one-to-one, small-group and ensemble teaching, our students receive constant formative feedback from staff, visiting artists and other professionals, tailored to support their academic, artistic and professional development. Students' ability to develop independence and the skills they need to fulfil their potential is further supported by the culture of peer exchange and feedback within the School. Whether playing in an orchestra, jazz ensemble or chamber group, singing in song classes, or working as part of a production team/cast for plays, operas, musicals and video projects, students are immersed in an environment of likeminded individuals all striving to be the best in their chosen field. This breeds a competitive yet supportive atmosphere, where peer feedback is important not only in engaging a range of different opinions in such a subjective field, but also in preparing students for their respective career paths.

We encourage our students to think of assessment and feedback in the context of the professional landscape, where their work will be similarly judged and critiqued. Musicians give recital and ensemble performances assessed by expert panels, thereby mirroring professional contexts such as competitions, auditions and public performances. Most third and fourth-year examination panels include a specialist External Assessor, and students consider this externality to be an extremely important part of the assessment process. Actors are assessed on their performance within a company, with the process normally being led by the director with feedback given at the end of every rehearsal and performance. In technical theatre programmes, visiting professionals involved in productions also give technical "notes" at the end of every rehearsal and performance and

contribute to assessment through detailed discussions with module leaders about student achievement.

'The most valuable part of the programme as a student is the individual attention each student is given in various arranged situations such as notes, drop-ins, and so on...The staff is incredibly attentive to each student's needs and growth.' Whole School Survey 2016, BA Acting Year 2 Student

Assessment and feedback processes are kept under constant review to ensure clarity for staff, students and External Assessors. External Examiners are asked to comment on the quality of feedback and its alignment with learning outcomes and assessment criteria through their annual reports. The internal Whole School Survey includes questions at module level on assessment and feedback, and students are regularly consulted through termly and end-of-year review sessions with senior staff. The recent increase in our NSS Assessment and Feedback scores, as evidenced in the split metrics, is a direct result of action taken in response to External Examiner and student feedback. Examples of actions include:

- revision of assessment marking grids and feedback forms in technical theatre programmes;
- introduction of a Chair's statement for panel assessments in music, drawing together the individual comments into a cohesive whole, focussing on areas for development and with feedback language aligned to assessment criteria;
- annual full-cohort meetings in acting and technical theatre programmes to explore the assessment process.

Rigour and Stretch

While the number of higher-class awards at undergraduate level has increased over the last ten years, we are confident that this has been driven above all by our continuous efforts to improve the standards of teaching, rigorously review and enhance our academic programmes, and provide the very best resources for our staff and students. Our exceptionally competitive admissions process, coupled with an increasing reach both internationally and nationally through our off-site auditions in Bristol, Newcastle, New York, Hong Kong, Seoul, Tokyo and Taipei, sees a wider pool of talented applicants each year - in 2017 there was a total of 3226 applications for just 192 new entrants onto our undergraduate programmes (excluding BA Acting Studies). This period has also seen the construction of outstanding teaching and performance spaces in the School's new Milton Court building alongside acquisition of other new spaces and equipment. The entire learning experience has been lifted to a new level over the last decade and this, together with ever-more competitive entry and increased attention to approaches to teaching and learning, has resulted in higher-quality student outcomes.

We guard against grade inflation through a robust system of moderation and external scrutiny: we operate systematic moderation of all assessed work including a blind double-marking process for performance recitals, and through the input of specialist External Assessors, incoming directors and other industry professionals, major assessments have a valuable layer of externality. External Examiners are asked for explicit comment on the distribution of marks at assessment boards and student outcomes are monitored through the termly Music and Drama Programme Boards and the twice-termly Academic Board.

We are committed to the continuous monitoring and enhancement of our academic programmes to ensure that students are engaged in activity which develops a high level of independence,

knowledge, understanding and skills, enabling them to reach their full potential. All our programmes undergo a comprehensive process of continuous and periodic evaluation and review, drawing on student feedback, External Examiner reports, statistical data and input from industry professionals. Staff are encouraged to actively engage with other HEIs - acting as External Examiners and assessors, serving as validation/review panel members, and taking part in the Erasmus scheme for either teaching or training at one of the School's partner institutions - which helps position the School at the forefront of change and development across the sector.

Student Engagement

We place great value on the student voice in shaping our provision at all levels, and ensure our students have a range of formal and informal channels to provide feedback including:

- student representation on all major institutional academic committees - meetings are not quorate without students present;
- regular cohort consultations and one-to-one review meetings with Heads of Department/Pathway, giving all students the opportunity to have their voices heard by senior members of staff in a supportive and constructive environment;
- regular one-to-one meetings between the SU President and the Principal;
- the SU President sits on the Board of Governors, and a senior member of the Board is designated as an SU liaison to further strengthen access to the student voice.

Working with the Students' Union we recruit and induct a body of circa 50 student representatives each year, drawn from all years and specialisms of our undergraduate and postgraduate programmes, who contribute to programme and strategic level discussions at every tier of institutional governance. Students are also an integral part of our periodic review processes. For each programme we recruit a student reviewer to act as a full and equal member of (re)validation panels, which also feature significant inputs from external academics and professional practitioners, who interview staff and students of the programme under scrutiny as part of periodic review. All student reviewers are given a comprehensive training session and paid a fee for their work and time.

In addition to participation in the NSS, we conduct a comprehensive annual internal student survey, the Whole School Survey (WSS), to gather student feedback. All students of the School are encouraged to take part in the WSS, which assesses student satisfaction on a range of issues at both programme and module level, as well as satisfaction with professional and support services. Results from the 2017 survey, which had a 60% participation rate, show very high levels of student satisfaction with the quality of the teaching across undergraduate programmes.

PROGRAMME	% satisfaction with quality of the teaching WSS 2017
BMus	92
BA Acting	97
BA Acting Studies	99*
BA Technical Theatre Arts	90
BA Video Design for Live Performance	100
BA Performance and Creative Enterprise	100

**taken from the student survey of the Central Academy of Drama, Beijing where Year 1 of the programme is delivered*

Programme and module level results of the WSS are embedded into Annual Programme Reports and discussed by students and staff via the termly Music and Drama Programme Boards and the twice-termly Academic Board. Should satisfaction in any area fall below the agreed threshold, or see a dip in relation to previous years, detailed responses are required from Programme Leaders. These responses are then reflected in programme action plans which are followed up every term to ensure appropriate action is taken. Feedback regarding support services is considered in a similar fashion, via the Staff Student Liaison Committee and Operations Board. In addition, all student comments across every academic programme and support department are read by a member of the Senior Management Team - the Academic Registrar & Director of the Student Experience - to ensure that there are no hidden issues, and that matters of common concern are well understood at the most senior level.

Recent actions taken in response to student feedback include:

- reconfiguring the acting timetable to allow more time for self-reflection and independent enquiry (2016)
- review of the Asimut room booking system to increase the number of bookable hours available to students for practice, rehearsal and reflection (2016)
- increase in specialist Jazz resources in our Library (2017)
- broader range of ResearchWorks events (2017)

'I value the exceptional level of thought that goes into constantly improving the programme with the times and to fit students' needs.' Whole School Survey 2017, BA Acting Year 3 Student

Valuing Teaching

Professional development is central to the School's aim to engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experimentation and lead ground-breaking creative and professional practice. We have a comprehensive, well-developed Professional Development Framework to recognise, promote and reward diverse expertise in teaching, administration and academic leadership.

Each year we assess applications from full-time, fractional and hourly-paid staff for the conferment of the title of Professor. Consideration is given to the applicant's national and international standing in their discipline within the following two main areas:

- outstanding contributions to its advancement through publications, creative work or other forms of scholarship or performance;
- teaching, including innovation in the learning process, administration and academic leadership.

We encourage all our staff members to pursue HEA fellowship, and engagement thus far has been excellent with 70 completions to date: 55 Fellows; 14 Senior Fellows and 1 Principal Fellow. Full-time, fractional and hourly-paid academic staff (who teach more than 100 hours per academic year) appointed since September 2012 are normally required to gain HEA Fellowship within four years of appointment in order to advance up the teaching staff pay scale. To facilitate staff engagement, in 2015 we gained accreditation for our own HEA Fellowship framework at Associate, Fellow and Senior Fellow levels. The School's Postgraduate Certificate in Performance Teaching, which can also lead to HEA fellowship (depending on pathway), was introduced with staff

development as a driving factor, although it is also open to external candidates with the aim of driving up teaching quality across the sector.

'The (PGCert) course really was excellent. The teaching was of exceptional quality and the course leaders inspiring and very approachable. I learned a lot about pedagogy whilst greatly improving my own teaching practice day to day.' Whole School Survey 2017, PGCert Student

These programmes, coupled with initiatives such as the coaching and mentoring scheme, have helped create a community of practice where staff can share, reflect, research and innovate.

Many of our core teaching staff are active members of subject associations and professional bodies, and engage in the pedagogic development of their discipline through independent and collaborative research projects. We provide fee waivers for staff wishing to undertake our PhD programme, and all staff are encouraged to apply for research grants through the Innovation Fund, administered by the Research and Knowledge Exchange Committee. We chair the Innovative Conservatoire, a collaborative international project bringing teachers from music and drama conservatoires together to facilitate knowledge exchange, research and innovation. The triennial Reflective Conservatoire conference, established and hosted by the School, is the leading international forum for the advancement of conservatoire practice.

Learning Environment

Resources

The School is housed across two main sites. The Grade 2 listed Silk Street building, part of the distinctive Barbican complex, offers a variety of teaching and learning spaces including a 190-seat concert hall, a dedicated lecture recital room, a 308-seat theatre, theatrical workshops and labs, electronic music studios, recording and sound studios, video-editing suites, more than 40 teaching and practice rooms and the Library. In 2013, the opening of our Milton Court site, situated just across the road from the Barbican, added 11,000m^2 of purpose-built facilities including a sophisticated and superbly equipped studio theatre, TV studio suite, gym and 11 flexible teaching and rehearsal spaces. Our 608-seat Milton Court Concert Hall is the largest of any London conservatoire, with state-of-the-art recording facilities and acoustics. Testament to its high quality is the fact that, when not in use by students, the Britten Sinfonia, Academy of Ancient Music, BBC Singers, BBC symphony orchestra, Australian Chamber Orchestra and London Symphony Orchestra all use the hall for rehearsals, recordings and performances.

'In Milton Court London has a hall to rival the finest anywhere in the world.' Helen Wallace, BBC Music Magazine online

The 223-seat Milton Court Theatre provides direct experience of rehearsing and performing in a traditional proscenium arch, multi-level theatre, a format commonly found in theatres across the UK and requiring training for the specific demands of acting in this layout. The theatre is built to the highest specifications, and our students gain experience of using the latest stage technologies, such as our fully automated scenery flying system which is unique in drama colleges worldwide, that are crucial for gaining employment in the most sophisticated theatres and performance venues. Working across Silk Street and Milton Court exposes our students to both high-tech

automation and the traditional rope and pulley systems, giving them the knowledge and expertise to work in all theatre environments from the West End to provincial theatres.

As well as our Milton Court and Silk Street buildings, the School provides a purpose-built suite of 44 practice studios and a 176-space Hall of Residence yards away from the main campus. The equipment available to students is of a professional standard. The School boasts 138 pianos – of which 59 are grands – for use by instrumentalists, composers, singers and actors, as well as a vast array of specialist instruments. Equipment in the Drama department is on the cutting edge of the modern theatre industry; the theatres and concert hall have automated moving-light systems, the scenic and props workshops are fully equipped with wood and metal working machines - including CNC routers and laser cutters - 3D printers and a full height scene painting rig, and students have access to 14 large-format video projectors to enable everything from massive video-mapping projects to subtle scenic production.

'My last show of the year at Guildhall has been a joy. There once was a time when I thought drama schools taught students about theatre in such a general format that it wasn't until they started work that the real training began. But Guildhall is producing talented individuals that have trained with equipment most regional reps can only dream of' Jo Town, Professional Lighting Designer

The School takes great pride in its multi-disciplinary library, which has one of the most extensive specialised collections of music and drama print and electronic resources in Europe. With over 130,000 multimedia items and access to more than 30 specialist e-resource collections, the library caters extremely well to the needs of our students. Library staff are required to have in depth subject knowledge of music or drama and offer highly-rated one-to-one research skills sessions for all students. The Library has scored over 90% satisfaction in the Whole School Survey over the past six years, with 2017 seeing a high of 96%.

'I. Love. The. Library. Will be so sad not to access it in future… only the most hyperbolic praise for the library' Whole School Survey 2017

Professional Practice

From day one, our core curriculum is overlaid with a level of exposure to professional practice unequalled in the sector. All incoming music students perform in a world-class venue, the Barbican Hall or the Milton Court Concert Hall, to a paying public within two weeks of joining the School. We produce 14 full-scale productions in our three theatres every year (seven dramas, three operas, three sets of opera scenes and a musical) as well as a vast programme of public concerts, numbering around 300 each academic year. By working in state-of-the-art performance spaces with the finest visiting international artists and directors, students embark on an exponential learning curve towards successful entry into their chosen profession.

'The School's professional character and ethos are central to the working lives of all staff and students, and the institutional commitment to demanding the highest standards of professional conduct is beyond question. Many students value this aspect of their learning opportunities more highly than their future academic award.' TDAP 2012 report

We take full advantage of our close partnerships with the Barbican Centre, the London Symphony Orchestra (LSO) and the Royal Opera House in this regard. The School jointly curates a fully-fledged public concert series with the Barbican in our concert hall, which has brought the finest

international artists and ensembles to our door. The Barbican's five international associates visit throughout the academic year for extended residencies delivering masterclasses, joint concerts and community outreach work. Our partnership with the Royal Opera House brings luminaries such as Sir Antonio Pappano to the School to collaborate with students on a variety of projects. LSO players deliver provision through workshops, orchestral sectionals, rehearsals, mentoring and side-by-side coaching, and students are given extraordinary opportunities to play in LSO concerts with internationally renowned conductors and soloists including Sir Simon Rattle and Bernard Haitink. Thanks in part to this exposure to world-class orchestral musicianship, our own Guildhall Symphony Orchestra (GSO) has a reputation for the professional standard of its performances.

'I had a feeling I was listening to the Vienna Philharmonic on a good day, a triumph for the conductor's interpretation and the GSO's abilities in such ways that took my breath away. But that is what you achieve when you study at a world-class music institution.' Edward Clark – classicalsource.com.

The Acting department organises regular talks and masterclasses from a range of professional actors; recent examples include Adrian Lester, Sir Ian McKellen and School alumnus Daniel Craig. Alongside these recognised actors there are also visits from casting directors, artistic directors, graduates just starting out and an array of other practitioners who offer distinctive insights into the work of the acting profession. The range of external professional directors, such as Mike Alfreds, Jo McInnes, Joseph Blatchley and Edward Dick who are engaged for final-year productions is greatly valued by students.

'Working with an assortment of directors, particularly veterans of craft has been brilliant.' Whole School Survey 2017, BA Acting Year 3 Student

Technical theatre students receive on-site training by experienced professionals via a range of commercial and in-house projects. We maintain constant industry engagement through incoming directors, designers and lighting designers, as well as freelance costume supervisors, scenic artists, prop makers, production managers and lighting programmers. The technical theatre department has strong ties with professional colleagues and ex-students working across the major UK theatres; all students are linked up with a technical alumnus working within the industry in their specialist area, whom they network and correspond with on a regular basis. The School is also the only institution in England where technical theatre students can work on both drama and opera productions in-house, increasing their range of skills, work opportunities and employability prospects. The School's final-year productions are recognised not only for their professional quality, but also for their educational standards. The External Examiner for the BA Technical Theatre Arts in 2016 noted that:

'The opportunity for the students here to work with top notch professionals, be taught by excellent staff and to create productions such as Crazy for You this year is a rare thing which I am unaware of being matched anywhere else.'

Personalised Learning

Each student's journey through the School is an individual one, and we believe strongly in providing a personalised learning experience that supports our students' academic, artistic and professional development.

In Music, this begins before a student has even enrolled. Applicants who have accepted an offer are given the opportunity to organise consultation lessons with our principal study staff to ensure that a prospective student and teacher have the best possible synergy, as this is the most important relationship the student will have for the duration of the programme. Students can also allocate their hours across a number of tutors to best suit their needs. Few assessments have prescribed repertoire or test pieces, and students are encouraged to devise their recital programmes or composition portfolios in discussion with their professors. Students have a vast range of elective modules to choose from in subjects as diverse as Music, Philosophy & the Arts and Electronic Studio Techniques, and can choose from 10 of these electives during their first year, rising to 30 in Years 3 and 4.

'What I value most is the way the course challenges my performance skills and encourages personality and individuality' Whole School Survey, BMus Year 2 Student

Due to the high contact time and ensemble nature of the training, acting students necessarily have relatively fewer opportunities to tailor their curricula, but that does not mean less attention is paid to the individual. Repertoire and projects are specifically chosen by senior academics to suit a cohort in any given year, and students have built-in opportunities for solo performance. The third-year independent study module encourages our BA Acting students to develop a spirit of independent enquiry and further explore the art and language of acting. Incoming directors and a large body of staff allow students to be exposed to diverse styles of working which inform their own practice. The BA Acting External Examiner noted in his 2017 report:

'Guildhall has a backbone provided by the completely different styles of the two main tutor directors who though they share essential values are as distinctive as chalk and cheese. This coupled with strong, I would say world-class, tutors in the various disciplines of voice, movement etc. serves the students well.'

Our technical theatre programmes have been designed to involve students completely in the complex art of theatre and live performance. All students can supplement their specialism with an area of associated study, choosing between Costume Supervision, Sound, Lighting, Video and Production Management, Stage Management or Design Realisation, with further opportunities to tailor their learning in the third year. Classes are usually project based and students are encouraged to enhance and inform their own work by engaging with the profession externally. A member of the teaching staff is allocated to each student to act as a personal tutor, following their progress and acting as a mentor to support personal and professional development.

Student Outcomes and Learning Gain

Our graduates are a major influence in the performing arts industries. We have 10,000 active alumni and we believe that at least 87% of them are working in the performing arts. Recent surveys show a very high presence of Guildhall graduates in key areas of the professions. For example, we have 25 players in the London Symphony Orchestra, including 8 principals; 20 in the Philharmonia (four principals); and 22 in the BBC Symphony Orchestra (three principals). We also have leaders/principals in the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales, Berlin Philharmonic, and leading orchestras in Aalborg, Amsterdam, Atlanta, Beijing, Brazil, Hong Kong and Rome. Our acting and technical theatre graduates appear in films, television series and theatre productions all over the world and lead nominations for industry awards. Recent winners include Sarah

Lancashire, 2017 BAFTA Best Actress for BBC series *Happy Valley* and Neil Austin, 2017 Olivier Award, Best Lighting Design for *Harry Potter and the Cursed Child* at the Palace Theatre.

A Guildhall School education is synonymous with a high standard of distinct training, and the standards and expectations that our students set for themselves are recognised by future employers, agents and producers.

'Graduating students from Guildhall are recognised in the industry as being amongst the best.' BA Technical Theatre Arts External Examiner, 2017 report

'In my opinion Guildhall provides one of the finest programmes of actor training currently available. It consistently produces young actors with self-confidence and superb all-round technique. Their emphasis on language, in particular, means that their graduates are supremely prepared for my own area of work – the theatre' Michael Attenborough - Director

We foster this relationship between potential employers and potential employees by ensuring regular exposure in both directions. Our extensive programme of over 300 public performances per year has the dual advantage of giving students real-life professional experience, while also giving top agents and employers the chance to discover emerging talents. Musicians are able to use their final recitals as showcases for their achievements, and through the performance committee are encouraged to curate and present their own projects, with costs covered by the School. During their final year, undergraduate music students are required to organise a public performance from scratch as part of their Professional Studies module. Recent highlights include a brass band travelling around the City of London in a Routemaster bus raising over £2,000 for charity, and a cross-departmental musical theatre showcase which raised £1,200 for charity.

Technical theatre programmes and the BA Performance and Creative Enterprise have professional opportunities woven into the content of the course through commercial projects and work placements which have taken students to the Royal Albert Hall, Birmingham Royal Ballet, Tonto Film Studios and as far as the Sydney Opera House. Recent project highlights include the opening of the multimillion pound Arts Centre Pontio in Bangor, Wales where a large-format multimedia performance took place involving video projection and aerial acrobats, and the Imaginarium at the National Trust's Waddesdon Manor. This project was notable for its collaborative approach, with a stunning sound and light show comprising 3D video projection performances devised by our BA Video Design for Live Performance students, accompanied by original scores of Guildhall School composers performed in a recording by over 90 of our orchestral and jazz music students. This work was seen by more than 180,000 members of the public over a six-week period.

'Working as the assistant video designer for Waddesdon Imaginarium at Waddesdon Manor has been a wonderful experience. It demonstrates one of the most brilliant elements of our course, which is the fact that our university degree not only encompasses studying but also that the majority of our work is done on professional jobs for the general public.' Amelia Kosminsky, BA Video Design for Live Performance Year 2 Student

The public installation 'Terra Incognita - Here Be Dragons', in the Bascule Chambers of Tower Bridge, was another direct result of cross programme collaboration, with students of the BA Video Design for Live Performance and BA Performance and Creative Enterprise programmes working together to create a cutting edge site-specific light and sound installation in this unique sub-river space across 16 performances.

'Alternately dreamlike and dystopian... the installation is fast moving and beautifully crafted to this highly unusual location.' Chris Pleasant, This is London Magazine

As well as working on drama and opera productions, students in the 3rd year of the BA Technical Theatre Arts programme are given the opportunity to showcase their work at a Graduation Exhibition, designed and managed by the students themselves. The School invites industry professionals along to see examples of the students' work which has frequently led to job opportunities upon graduation.

Writing in The Stage in 2016, Susan Elkin states ***'… I think Guildhall School of Music and Drama's annual attempt to put its graduates centre stage is to be applauded. Each summer, the graduates mount a showcase of their work – each has a space in which to display set boxes, costumes, props, digital installations and much more. And the students are there to talk to visitors about their work. It's like a cross between an art exhibition and a trade fair.'***

Acting students also have the opportunity to put their training into practice at a range of external events delivered throughout their course. The Josephine Hart Poetry competition is offered to second-year acting students, the Sam Wannamaker festival sees third-year actors performing on the stage at the Globe Theatre on the South Bank and a Final-Year Showcase is staged at a West End theatre. Over 800 agents and casting directors are invited to the showcase where students perform a repertoire of modern monologues and duologues. Such is the success of the Final-Year Showcase that in the past 3 years 100% of all BA Acting graduates with the right to work in the UK are represented by an agent by the time they graduate. Students are supported in their final year by professional mentors, usually well-established alumni who are able to offer sound advice and guidance to starting out in the profession, and by the Acting Careers Consultant, Anne McNulty, who is also a respected casting director.

'Actors who have trained at Guildhall are regularly seen on the RSC stages. The School consistently turns out students who are talented, highly skilled, motivated and creative… In the last year alone we have employed nine of Guildhall's alumni from different generations of graduates. The links the School maintains with working practitioners in the industry is a vital part of its success' Greg Doran, Artistic Director, Royal Shakespeare Company

By design, each of our undergraduate programmes resembles the professional industries into which they feed. Across all programmes this is carefully balanced with independent, academic enquiry, encouraging students to see self-reflection and critical thinking as a crucial foundation of their development as an artistic citizen. Within the BMus programme, the Academic Studies department delivers core and elective modules which develop and strengthen our students as inquisitive, analytical, articulate and individual musicians, and all third-year students are required to submit a research based dissertation or give an illustrated lecture. Actors are introduced to a variety of research methodologies in order to investigate roles, plays and theatre forms throughout their study, exploring each within their cultural contexts. Technical theatre students undertake core modules in personal and professional development, culminating in a final year project wherein they explore, develop and evidence a personal enquiry into an area of their developing professional practice. Reflection is at the centre of the BA Performance and Creative Enterprise programme, with each year built around a core PREP (Practice, Reflection, Enterprise, Profession) module, enabling students to unpack the philosophy and practice of collaborative, socially engaged enterprise through evaluation, reflection and detailed enquiry. This approach to enquiry and reflection follows through into our taught postgraduate programmes and practice based doctoral programme.

All of our undergraduate programmes have a bespoke career preparation module, delivered by some of the most highly-regarded professionals in the industry, and tailored to support students as they prepare to enter some of the most competitive industries. External speakers deliver seminars on the vast array of opportunities available, carefully balanced with practical skills like building online presence, understanding tax and self-employed status, and one-to-one CV clinics.

Collaboration is encouraged through the coLABorate incubator which provides a professional venue for five days and £1,000 funding for students to create their own cross-arts work, utilising the resources available within the School and the exciting potential of all departments working together – all groups who apply for funding must include participants from each department. This emphasis on collaboration allows students to leave the School with the confidence and skills necessary to put on innovative projects with their peers, which can contribute to building a successful portfolio career. These projects have in many cases gone on to have amazing success nationally and internationally; the Wind-Up Penguin Theatre Company, set up by undergraduate students from across departments in 2013, has gone on to 15 international tours, performing to over 10,000 disadvantaged children in hospitals, orphanages and refugee camps.

'I had a great time doing coLABorate. I think the most important part of it was the feeling of making our own work. Coming together in a room with a group of creative people who wanted to accomplish something, and who were there on their own time, was a really vital experience.' William de Renzy-Martin, 2017 BA Acting Graduate

Positive Outcomes for All

Our commitment to widening participation and outreach has long been a feature of the School's activities, predating any Access Agreement, with our "Connect" programme winning the Queen's Anniversary Prize for Higher and Further Education in 2005. We have pioneered social engagement in key areas that are vital for our future, establishing partnerships and regional satellite centres across the UK. Junior Guildhall, the Centre for Young Musicians and the Creative Learning division make us the largest provider of specialist under-18 music education in the UK. Our outreach work in schools engages students from all backgrounds with new artistic experiences, building vital relationships with the students and their teachers, while our Young Creatives programme, providing talent development opportunities for young people aged 14-18 from target London boroughs, nurtures and develops young people's artistic and creative talents in a more in-depth, sustained, artist-led training context. We aim to continuously improve and innovate within our undergraduate programmes, attracting students from a diverse range of backgrounds.

'I really thought that I could never get in to music school. But here they said, we just want to hear your portfolio, we just want to talk to you, and that was such a great message for me. Music education can be exclusive and intimidating and I felt like Guildhall was one of the only places that was willing to just listen to the music I had made instead of trying to look up my résumé.' Rena Minegishi, BMus Year 3 Student

We extend our commitment to socially-engaged practice throughout our undergraduate programmes - music students regularly deliver classes at our regional satellite centres and in our target London boroughs to students who would not otherwise have access to such opportunities. The recent acting skills outreach project has seen alumni deliver weekend workshops, opening the doors of the School to a wider community and engaging holistically with local schools to bring

students into contact with a world-leading institution. The BA Performance and Creative Enterprise programme was a direct outcome of the Special Initiative ArtWorks: Developing Practice in Participatory Settings, conceived and developed in response to the need to train skilled, entrepreneurial, cross-arts, portfolio practitioners who can lead in a range of socially-engaged and participatory contexts. The programme's annual 'Changing Dialogue Festival' links teaching innovation with socially engaged practice by exploring a variety of teaching methods and approaches (from theatre to improvisation) as a springboard to connect students and tutors with hard to reach communities.

We award over £3 million per year in financial aid including tuition fees and maintenance, and ring-fenced support for care leavers, and independent and estranged students. Almost 50% of our students receive some form of financial support, either via scholarship or fee waiver. Admissions and student outcomes across key equality strands are analysed on a continuous basis, with specific actions embedded in Annual Programme Evaluations and annual reports. We support students who run into difficulties with academic work or with managing programme-related responsibilities, and international students are offered English language support throughout their studies.

We are committed to supporting our students' wellbeing, and offer a comprehensive range of support services designed to meet students' academic and welfare needs, specifically designed for the performing arts. Our Student Affairs Department includes dedicated support staff including a Senior Health and Welfare Adviser, Study Skills and Disability Coordinator, and a Study Skills Tutor. The School has a large team of nine counsellors on staff which means all students requiring mental health support have the opportunity for early triage and long-term support. Additionally, physiotherapy, 'move well play better' classes and Alexander Technique, coupled with complementary therapies in mindfulness and yoga, are offered to support our students' health and wellbeing. We have a comprehensive structure of progress monitoring and intervention with the Student Affairs Team working closely with academic departments, aided by the small class sizes and a high degree of personal attention given to students. In certain cases, special schemes of study are used to ensure that a student's programme is fit for their needs.

'My time at the Guildhall School has undoubtedly been the best years of my life so far. I am so grateful for the incredible support I have received from my teachers, heads of department and student support staff, who have helped me to grow and learn as both a student and artistic practitioner. As students of the School we have a unique opportunity to collaborate across all the disciplines, learning much more than how to act or play our instruments. The way that industry professionals are integrated into our curriculum, as both teachers and visiting professors, provides us with first-hand experience in the professional world of the arts. The extremely high quality of our teaching provision and facilities drive us to reach our potential and push the boundaries of our art.' Felicity Chilton, Students' Union President 2017/18