

## Guildhall School of Music & Drama Teaching and Learning Strategy, 2013-17

The School's revised strategic plan (2013) sets out an ambitious investment plan (£3m over three years), in support of exceptional teaching, exceptional students and exceptional opportunities.

### Strategic Aims 1 and 2

1. Engage world-class staff to deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking creative and professional practice.
2. Recruit the most outstanding young professional musicians, actors and theatre technicians from around the world, train and educate them to the highest international standards, support them with continually improved services and facilities, and prepare them for successful careers in the performing arts.

Within this context the Teaching and Learning Strategy (2013-17) articulates a framework for the systematic enhancement of the School's learning environment. This builds on our artistic and educational distinctiveness that has emerged in particular from the range and depth of our partnerships, such as those with the Barbican Centre, the LSO and BBCSO, Academy of Ancient Music and Cheek by Jowl. It also draws on our track record of artistic and pedagogical innovation, and on our unique location in the City of London, connecting both internationally and locally throughout East London.

The School's previous Teaching and Learning Strategy (2008-13) considered the School's activity from cradle to grave, and developed a coherent overview of all sections of the School, including under 18 provision and alumni engagement. Many targets identified in the action plan have been achieved, not least a step change in student support services. There are now significant new challenges to be addressed if we are to continue to lead the conservatoire sector, with a culture fully underpinned by "creativity, reflective practice and research"<sup>1</sup>. Consequently this Strategy adopts a themed approach, and makes our understanding of strategic and systematic enhancement of the learning environment explicit.

### 1.1. The School's learning environment

We begin with what we believe to be essential about Guildhall graduates. Our vision is for them to be:

*masters of their craft, alive both to inner voice and outside world, confident in risk-taking, driven by shared passion to enhance our understanding of what it is to be human.*

In order to support students in achieving this, we immerse them in professional practice from the moment they join the School. We provide intensive contact with teaching staff who are professional practitioners, experiences with world class visiting artists and

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<sup>1</sup> Teaching and Learning Strategy (2008-13)

directors, and extensive work placements particularly in Technical Theatre and Music Therapy. We expect students to adopt a professional approach to their work from day one, and at the same time tailor support for them individually, and facilitate for example personalized schemes of study to enable and recognize learning undertaken through extended professional engagements. In addition, the learning environment is underpinned by the following principles:

- Setting clear standards and seeking to raise expectations of what can be achieved artistically and professionally;
- Valuing intrinsic motivation and deep learning over extrinsic motivation and surface approaches to learning;
- Providing regular and timely high quality feedback (between peers and between students and staff) that informs further development;
- Providing opportunities to engage across departments and divisions, to create new contexts for work, to learn from and with peers, and to develop entrepreneurship;
- Stimulating curiosity, creativity and a research attitude; providing a safe space with opportunities to experiment and learn from mistakes;
- Opening doors to a variety of professional pathways; encouraging students to seize relevant opportunities and develop sustainable careers;
- Fostering self-awareness and the ability to reflect; fostering energy, well-being and resilience including a balance between individual self-reliance and mature interdependency;
- Championing open-mindedness, emotional engagement, mutual respect and interest in others, and the ability to communicate both on and off the stage.

## 1.2 Strategic and systematic enhancement

We understand “enhancement” to mean the systematic improvement of the student learning experience. This may be at module level or programme level, or may embrace the School environment as a whole.

Strategic and systematic enhancement makes reference to the principles underpinning the learning environment, the School’s annual monitoring processes, national enhancement themes, and previous monitoring processes including the QAA (2010). Priority themes are identified and translated into specific initiatives in the Teaching and Learning Strategy, and a systematic and progressive approach to implementation is mapped out in the action plan.

Enhancement themes:

1. New programmes and additional performance opportunities
2. Assessment and feedback
3. Cross-departmental and interdisciplinary activity
4. Transition to the professions, entrepreneurship and employability;
5. Integrating teaching and research
6. Technology-enhanced and flexible learning
7. Student support for health and well-being
8. Widening participation
9. Education for sustainable development
10. Excellence in teaching

Each theme is considered in more detail in the remaining sections of the Strategy, together with key performance indicators.

We recognize that much detailed enhancement of the student learning experience takes place on a day-to-day basis in the School without necessarily being formally recorded. A key objective is now to ensure that good practice and enhancement-led initiatives reviewed more systematically within the School and communicated at sector level. Building on existing practice, we will:

- Refine our processes for coordinating and cross-referencing Annual Programme Evaluations and for analyzing relevant monitoring reports, including national and internal student and staff surveys and management information;
- Receive reports at TLB from dedicated platforms for sharing/developing good practice, including Re-induction day and international networks such as Ecole des Ecoles, the Innovative Conservatoire and the European Association of Conservatoires;
- Receive an overview of professional development supported by the Academic Staff Committee at TLB;
- Receive a roundup at Programme Boards of relevant activities from each department annually, including enhancement projects undertaken with visiting artists/ensembles, and professional development undertaken by teaching staff through guest teaching, conference presentations, research and exchanges.

### **2.1 New programmes and additional performance opportunities**

In the UK, profound changes both in Higher Education and in music and arts education for under 18s are putting considerable pressure on student numbers, and simultaneously making these more critical to the business model of the School. A central challenge is now to combine ongoing commitment to delivering our core programmes at the highest level with sufficient flexibility to respond effectively to the shifting landscape. We will therefore develop our portfolio in several directions:

- We will continue to extend performance opportunities for students, including touring productions, that give them direct experience of professional contexts and enable the School to engage new audiences;
- We will develop a small number of specialist postgraduate programmes that build on distinctive strengths in the School. These include a Masters in Opera Making in collaboration with the Royal Opera House, and an MA in Collaborative Production;
- We will add a BA programme dedicated to creative collaborative practices and participatory settings. This will begin in music and may expand to include other disciplines. It will create a progression route between Creative Learning's engagement with under 18s and the Leadership pathway of Guildhall Artists. It will also offer an important HE pathway as part of the legacy of ArtWorks (funded by Paul Hamlyn), and as part of our engagement with the National Music Plan. It will strengthen long-standing partnerships with East London music hubs and cultural providers;
- We will continue to develop the artistic potential of digital technologies (for example projection and automation in the theatre, live electronics in the concert hall, or live streaming of performances);
- We will review our current provision of pedagogical training within programmes, particularly in the light of recommendations in the National Music Plan and the development of a national Music Educator Qualification, and will consider potential for a performance and pedagogy Masters pathway in Music;
- We will extend our under 18 specialist provision in response to the National Music Plan and in support of our Widening Participation strategy (see section 2.8). This will also be a significant step in nurturing recruitment of home students

to the senior school, and will become increasingly relevant strategically as a balance to the fierce competition growing within international markets, and the School's comparatively recent focused attention on international recruitment. Using the CYM Saturday school model, we will pilot three regional satellites, In Norfolk commencing September 2013, with Felsted School in Essex, and in Somerset. If these prove successful, we will develop further centres as part of a national network. In addition, Junior Guildhall will extend its acting programme;

- We will develop further summer schools and short courses. These will enable us to engage with new audiences, highlighting distinctive aspects of the School, and will generate opportunities for younger teachers to work alongside experienced staff. In particular we will develop an acting programme as part of the Junior Year Abroad scheme for students from the USA.

### Key actions and performance indicators

| Date    | Activity  |
|---------|---|
| 2013/17 | Extend performance opportunities                          |
| 2013/14 | Launch Norfolk and Somerset CYM regional satellite        |
| 2014/15 | MA in Opera Making  |
| 2014/15 | Extend Junior Guildhall acting programme                  |
| 2014/15 | JYA acting programme                                      |
| 2015/16 | BA Creative collaborative practices                       |
| 2015/16 | MA in Collaborative production                            |
| 2016/17 | Significant portfolio of summer schools and short courses |

## 2.2 Assessment and feedback

Assessment and feedback continues to be a sector-wide concern. Within the School, external examiners have been extremely positive in recent years, confident in the high standards achieved by the students. On the other hand, some NSS scores for assessment and feedback have been disappointingly and consistently low, and the QA audit (2010) questioned the coherence of assessment practices across the School. Progress has been made through action plans in response to the NSS and through a cross-School assessment and feedback working group. There is, however, no scope for complacency, and we aim to become a recognized leader in this field.

We will:

- Develop cross-school assessment criteria, and embed these at programme level following the usual re-validation cycle;
- Develop School-wide principles and terminology of assessment and feedback (additional to section 3.2 of the Academic Regulatory Framework);
- Review potential to reduce quantity of summative assessment, particularly in the earlier stages of programmes;
- Consider pass/fail degree classification and/or wider marking bands;
- Improve NSS scores, with greater consistency of achievement between departments;
- Build on our strengths especially in the regularity and quality of formative feedback that students receive in their daily interactions with teaching staff, and clarify the nature of summative judgment and feedback, by:
  - Embedding an introduction to assessment and feedback within academic induction;

- Continuing to offer professional development relating to assessment and feedback, and to facilitate sharing of good practices across disciplines;
- Increasing engagement at national/international levels to keep abreast and contribute to latest research and development.

### Key actions and performance indicators

| Date    | Activity   |
|---------|--|
| 2013    | Agree cross-school assessment criteria, and plan implementation at programme level   |
| 2013    | Agree school-wide principles and terminology of assessment and feedback  |
| 2013    | In all programmes, clarify the nature of feedback provided following summative assessments and its relationship to the summative judgment made |
| 2013/14 | Embed introduction to assessment and feedback in academic induction  |
| 2013/14 | Continue programme of professional development events  |
| 2013-16 | Review potential to reduce summative assessments, following normal revalidation cycle  |
| 2015/16 | Consider pass/fail degree classification and/or wider marking bands  |
| Ongoing | Increase engagement at national/international levels   |

### 2.3 Cross-departmental and interdisciplinary activity

Realising the full potential of the Guildhall as a School of both music and drama has long been part of our vision. Several initiatives across disciplines have been highly successful: productions with musicians and actors as integral members of the company, the cross-School collaborative project for all 1<sup>st</sup> year undergraduates, coLaborate funding for student-led artistic projects, and workshops to explore how core approaches to training actors and musicians may enrich each another. Whilst challenges in timetabling collaboration across divisions remain, the strength of student response underlines the value of such opportunities.

We will:

- Develop existing strands of activity, and ensure that relevant research aspects are documented and disseminated;
- Support further opportunities for collaborative work both within and beyond the curriculum, exploring potential for innovative multimedia and film work, and including the potential to involve recent graduates through a platform for innovation and entrepreneurship (see section 2.4);
- Improve signposting of opportunities for students, including through the Barbican Pit Lab programme.

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>  |
|-------------|--|
| 2013/14     | Review funding opportunities to support growing cross-division enhancement activity  |
| 2013/14     | Scope potential for an "open space" period for collaborative workshop projects towards the end of the summer term.   |
| 2013/14     | Improve signposting of opportunities   |
| 2014/15     | Upscale coLaborate programme   |
| 2015/16     | Integrate students on the MA in Collaborative Production Practice into relevant cross-division activity such as BMus yr 4 independent performance projects where appropriate |

**2.4 Transition to the professions, entrepreneurship and employability**

The creative industries are the fastest growing sector in the UK economy. They are characterised by small and medium enterprises (SME's) seeking skilled and flexible employees. Today's graduates must be increasingly pro-active in responding to these needs and in making their own opportunities. By 2009 it was estimated that more than 70% of those working in Arts Council funded organisations were employed on a freelance basis<sup>2</sup>.

We must ensure that graduating students are ready to be autonomous, adaptable and pro-active in a professional world, and that they understand the business of the arts. They need to understand what they can offer, how to develop audiences, communicate a personal brand, collaborate and manage a business.

The School's approach to professional transition, largely embedded within individual departments is already successful. A major strength lies in relationships forged with visiting artists directors and designers who can offer further connections to the professional world. In addition we will strengthen support at a cross-School level, integrating initiatives emerging through Student Affairs, Alumni, Creative Learning and Enterprise. We will also create a platform to catalyze innovation and entrepreneurship throughout the School, in particular supporting enterprising artistic initiatives from senior students and recent graduates.

As part of these initiatives, we will review approaches across the School to mentoring, buddying, personal and professional development planning, in order to clarify a coherent and differentiated offer that meets the needs of students at different stages of development. We will also create an extended network of mentors, including staff, alumni and professionals from local businesses and partner organizations with specialist expertise to offer.

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<sup>2</sup> Do It Yourself: Cultural and Creative Self-Employment in Hard Times, A New Deal of the Mind Report for Arts Council England, June 2009

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>   |
|-------------|---|
| 2013/14     | Commission cross-school working group to scope potential (including involvement of alumni) for cross-school events focused on fundamental professional skills such as personal accounting, fundraising, promotion and marketing, and networking. This working group will make recommendations to TLB and will then oversee and evaluate implementation. |
| 2013-15     | Develop a platform to catalyze innovation and entrepreneurship, building on existing activity including coLaborate and the Pyramid Awards.  |
| 2013-15     | Review approaches to mentoring, buddying etc. Develop extended network of mentors.  |

**2.5 Integrating teaching and research**

Our research culture is maturing rapidly. A growing number of teaching staff are research active, and the launch of the doctoral programme has transformed potential for student engagement. Following initial work commissioned by TLB on the research-teaching nexus in 2011/12, we will:

- Embed the School's statement of purpose with research within the new Research and Knowledge Exchange Strategy (2014-17); articulate the ways in which practice-based research takes place within each programme and how this may inform and enhance artistic and professional development;
- Increase the number of doctoral students, and include subject areas in both Music Therapy and Drama; extend our internal supervisors' pool by investing in research active staff, particularly performer researchers, as part of the strategic investment programme in excellent teaching;
- Apply for research degree awarding powers once we have achieved the required threshold of 30 successful completions;
- Develop coherent paths of progression in research from undergraduate to doctoral level, initially in Music, and then in Acting and Technical Theatre;
- Create a repository for all research outputs from Guildhall staff, and ensure that research outcomes are included on reading lists; build stronger connections between ResearchWorks, the performance programme and master classes.

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>  |
|-------------|--|
| 2013        | Articulate the nature of practice-based research at programme level  |
| 2013/14     | Create coherent research pathways through Music programmes, with a particular focus on developing research through Guildhall Artists |
| 2014-15     | Create digital repository for research outputs   |
| 2015        | Develop coherent research pathways in acting and technical theatre   |
| 2017        | Increase doctoral students to cohort of 30, including potential for Music Therapy and acting from 2014/15                            |
| 2017        | Increase internal supervisor pool to at least 20 and number of research active staff to at least 50                                  |

## 2.6 Technology enhanced learning

“Technology enhanced learning” encompasses diverse ways in which technologies may support and catalyze learning. These include but are not limited to e-learning, which refers to the integration of electronic or “on-line” technologies into curricula in ways that support students engaging actively in their learning. The potential of technology to enhance learning lies in two main directions:

- engagement with different media, for example through opportunities to video record and review performances or to create an individual professional digital portfolio;
- streamlined communications and operational systems (for example written assignments submitted electronically and including automatic originality checking, or a one-stop digital interface to the School’s educational and organizational resources for students and staff.

Quite a lot has already been achieved: the student App; wikis and repositories on Moodle being used within Technical Theatre and Music. The School is particularly fortunate to have an audio-visual department with highly skilled engineers able to audio and video record performances at professional levels.

A step-change, however, is required to generate a coherent and systematic strategy for enhancement in this area that will also honour the fundamental basis of face-to-face exchange that underpins our programmes. An e-learning sub-strategy has been drafted and needs to be refined and implemented. An audio-visual sub-strategy relating to teaching and learning matters should also be commissioned. (Note: there is no proposal that e-learning should replace current face-to-face learning, rather its purpose is to enhance and add value to the student experience.)

We will:

- Provide students and staff with access to both academic and organisational resources wherever and whenever they wish on the devices and platforms of their choice; and create a seamless view for them of these resources;
- Improve mechanisms to capture performance, rehearsals or teaching sessions for subsequent review, download or streaming; enable video conferencing of auditions or tutorials;
- Provide student and staff training to build essential professional skills, for example in using handheld recording devices, creating wikis, blogs and repositories to support interactive group work, undertaking web design, or using specialist equipment where relevant;
- Enable students to create their own portable, professional e-Portfolio to articulate their learning (both formal and informal) and achievements; enable students to develop Personal Development Plans on-line;
- Ensure that where practical assignment submissions are made electronically; reconsider automatic originality checking. Ensure that all written summative feedback is provided electronically to students.

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>   |
|-------------|---|
| 2013/14     | Commission a working group to review the e-learning sub-strategy, prioritize options and develop an action plan |
| 2013/14     | Commission audio-visual strategy  |
| 2014/15     | Implement action plans and monitor impact   |
| 2014/15     | Review potential to create a seamless view of educational and organizational resources for students             |
| 2014/15     | All written assignments submissions made electronically where practical   |
| 2015/16     | Provide all summative written feedback electronically   |

**2.7 Student support for health and well-being**

The School has developed comprehensive support for student health and well-being. Student Affairs provision includes counselling support, health and welfare advice, physiotherapy and disability support. Each academic programme provides relevant modules to promote health and safety, well-being and approaches to peak performance. In addition, enhancement opportunities are offered to students in, for example, Alexander Technique, Mindfulness and yoga. This work contributes to the distinctiveness of the School's learning environment. Nevertheless, there is more to be done to maximize benefits for students and to be strategic about future enhancements. We will therefore:

- Consider the objectives and underlying principles of programme content in this area, identifying commonalities between them and aspects that are discipline-specific; review the interface between programme content, support provided through Student Affairs, and enhancement opportunities;
- Articulate strategic priorities as a result of this review, including development of a research evidence base in relation to practices that are distinctive to the School.

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>   |
|-------------|---|
| 2013/14     | Review the interface between programme content, support provided through Student Affairs, and enhancement opportunities |
| 2014/15     | Articulate strategic development priorities   |

**2.8 Widening participation and signposting pathways through the range of under 18 provision**

The senior School's Widening Participation strategy targets under-represented groups within the undergraduate population, with the specific aim of broadening the social mix of both the applicant pool and the enrolled student population whilst maintaining its excellent retention record across all groups. Within its Access Agreement, the School has set itself stretching targets for applicants and new entrants from state schools (and state supported students at specialist music schools) and from black and minority ethnic (BME) groups.

To achieve this aim a number of measures are in place:

- A junior programme offered by Junior Guildhall and the Centre for Young Musicians, both supported by bursaries and assisted places for students from disadvantaged backgrounds;

- A well-established outreach programme offered in conjunction with the Barbican Centre, via the Creative Learning Division. Whilst the whole range of the activity is broader than the School's Access Agreement, the Access Agreement identifies milestones for interactions with young people from the School's neighbouring boroughs, identified as the City, Fringe and London Gateway Boroughs. These boroughs contain some of the most deprived wards in the country;
- A dedicated Student Funding Officer to provide advice and support to both applicants and students on all student funding matters;
- An extensive scholarship programme to attract the most talented and support those in need (the cost of tuition should not deter applicants);
- A far reaching student support programme covering health and wellbeing, study skills and disability support, and hardship funding in times of crisis.

In the next phase of our widening participation programme, we will:

- Establish a new Widening Participation role in Registry
- Create a new Directorship providing strategic direction and co-ordination across all the School's under 18 provision, and including specific responsibility for some aspects of widening participation. This role will oversee implementation of the CYM regional satellites already planned;
- Refine our processes for evaluating our under 18 and outreach activities in relation to widening participation, drawing on expertise from the Research department;
- Validate an undergraduate BA music programme (see section 2.1), opening the School to a broader type of musician.

#### Key actions and performance indicators

| Date    | Activity  |
|---------|---|
| 2013/14 | Establish a new Widening Participation role in Registry |
| 2013/14 | Create under 18 Directorship                            |
| 2015/16 | New BA first cohort                                     |

## 2.9 Education for sustainable development

The role of Higher Education in delivering sustainable futures has gained ground (United Nations, 2012b). Agendas have moved on from focusing on an institution's estate, to proactive engagement in developing "education for sustainable development" (People and Planet, 2012a).

Within the creative and cultural industries, the Arts Council of England (ACE) has become the first national arts council in the world to embed environmental sustainability into its funding requirements, and to highlight "the potential for artists and arts organizations to take the lead in tackling some of the major challenges of our time (Davey, 2012).

We have made significant strides in reducing our overall carbon footprint, and have moved from 113th position (2010) to 53rd (2012) in the People and Planet Green League. Our Sustainability Policy also commits to "Making sustainability integral to the delivery of research, teaching and operational objectives". We must now address this challenge. Potential lies in the following areas:

- Considering environmental sustainability in the development of all new programmes, and at revalidation points for existing programmes;
- Promoting sustainability literacy - introducing students to the basic concepts, highlighting the aspects that are vital to developing responsible careers, and drawing attention to potential opportunities;
- Using curriculum activities such as the undergraduate first year collaborative project to stimulate creative responses to sustainability issues;
- Supporting relevant entrepreneurship and social enterprise initiatives;
- Providing a development programme for teaching staff, including a specific call for sustainability-led curriculum initiatives;
- Exploring potential for interdisciplinary curriculum enhancement through partnerships such as The Culture Capital Exchange and the Innovative Conservatoire.

In order to review potential and prioritise activity, we will commission a cross-School working group on education for sustainable development.

#### Key actions and performance indicators

| Date    | Activity   |
|---------|--|
| 2013/14 | Commission working group   |
| 2013/14 | Create guidelines for considering sustainability in programme development and revalidation |
| 2014-17 | Implement action plan  |

### 2.10 Excellence in teaching

Enhancing excellence in teaching is a strategic priority for the School, and will be underpinned by an investment programme rising to £675,000 in 2015/16 and then sustained at this level.

Supporting professional development and curriculum renewal, for example through Ecole des Ecoles, the Innovative Conservatoire, conference attendance and Erasmus exchanges, sits alongside the investment programme as a key part of ensuring excellence in teaching. The Teaching and Learning Board will now review the range and quality of professional development opportunities undertaken by staff in relation to academic matters more systematically (see section 1.2) and where appropriate will make recommendations regarding further dissemination or integration of outcomes within the School.

In addition, the launch of a Professional Development Framework in September 2012 has formalized a range of existing professional development activity into a systematic structure that includes academic induction for all new teaching staff, opportunities for progression as a teacher linked to pay, conferment of professorial title, and a process of annual review for hourly-paid staff (complementing the appraisal process for full-time staff). The Academic Staff Committee monitors and evaluates the impact of the Professional Development Framework, and will focus in particular on increasing the percentage of teaching staff with HEA recognition or equivalent teaching qualification; monitoring the impact of staff progression and conferment of professorial title; and evaluating the annual review process.

**Key actions and performance indicators**

| <b>Date</b> | <b>Activity</b>  |
|-------------|--|
| 2013-17     | Invest in exceptional teaching: £125,000 in 2013-14, rising to £675,000 in 2015/16.  |
| 2013/14     | TLB to review range and quality of professional development undertaken by staff in relation to academic matters on an annual basis   |
| 2017        | Increase numbers of teaching staff with HEA recognition or equivalent teaching qualification to 75% for salaried staff, and 25% for hourly-paid staff (undertaking more than 100 teaching hours per annum) |
| 2014-17     | Curate internal development opportunities in relation to themes of the Teaching and Learning strategy, at least 3 per annum including academic sessions of re-induction day.                               |
| 2013/14     | Develop strategic approach to staff exchanges and cross-institutional opportunities (including Erasmus)  |

### 3. Investment plan (£ in 000s)

| What   | 2013/14                 | 2014/15                 | 2015/16                 | 2016/17                 |
|--|-------------------------|-------------------------|-------------------------|-------------------------|
| Investment in teaching staff (addressing salary differentials, attracting high quality teachers, succession planning, increasing number of visiting artists)<br>Note that this will include appointment of a librettist on a fractional contract for the Masters in Opera Making (from 2014/15) and support for cross-departmental and interdisciplinary activity. Consideration will also have to be given to staffing for the MA in Collaborative Production and the new BA. | 125                     | 425                     | 675                     | 675                     |
| Extend performance opportunities for students  | 10                      | 30                      | 30                      | 30                      |
| Strengthen academic management and operational support, including under 18 Director  | 50                      | 25                      | 0                       | 0                       |
| Cross-school careers support   | 10                      | 14                      | 14                      | 14                      |
| Strengthen technology enhanced learning support  |                         | 40                      | 40                      | 40                      |
| IT infrastructure to support students and seamless interface (encompassing current functions of intranet and Moodle)   | 10                      | 15                      | 20                      | 20                      |
| <b>Totals</b>  | <b>205</b>              | <b>549</b>              | <b>779</b>              | <b>779</b>              |
| <b>Elements covered in other budgets</b>   |                         |                         |                         |                         |
| Repository for research outputs (Covered by QR)  |                         | 20                      |                         |                         |
| Funding for student enterprise projects CoLaborate and Funding for student enterprise projects (Covered by HEIF)   | 4.5                     | 10                      | 15                      | 20                      |
| Education for sustainability seed fund (R and KE committee)  | Individual applications | Individual applications | Individual applications | Individual applications |

Final 12/06/13