

<b>Institution: Royal College of Music</b>
<b>Unit of Assessment: 35 - Music, Drama, Dance and Performing Arts</b>
<b>a. Context</b>

Impact on society has been a distinctive feature of the RCM since its inception. Indeed, its 1883 charter prioritises ‘the encouragement and promotion of the cultivation of music as an art throughout the world’. RCM research remains focused on making an impact far beyond academe, affecting a wide range of user groups, beneficiaries and audiences. Impact is generated through research which ranges across both practice (i.e. composition and performance) and theory, including other scholarly work informing practice/s. While enhancing well-being and quality of life for the general public, RCM research impact occurs consistently and globally throughout the culture and heritage industries. It influences the various music professions and related industries, the media and public services & policy. It is facilitated by the College’s distinctive London location within the Albertopolis community (close to major museums and most foreign embassies), allowing it to function both as a teaching/research institution and major cultural venue. The RCM’s rich Collections (documentary archives, books, images, instruments, printed and manuscript music and programmes) contribute to public engagement, as many are freely accessible to the general public. Their increasing accessibility online has been a major priority since RAE2008. Commercially available cognate publications include postcards of selected materials (including autograph scores), facsimiles and printed editions, instrument catalogues and plans. RCM research undertaken by individuals and centres falls into three main areas, articulated as REF Research Groups (REF RG), which have evolved incrementally since RAE1996: A. Performance, Practices and Sources (**PPS**); B. Contemporary Musics (**CM**); C. Performance Science (**PS**). RCM Events disseminate research from all the three REF RGs. Moreover, RCM impact has been revolutionised through live and web-streamed concerts, masterclasses and collaborative concerts (with other arts organisations); bespoke, amateur-led concerts for schoolchildren (with specially-written teacher resources); talks and seminars, for experts and non-specialists; exhibitions of materials in the RCM Collections, connected with other events; stand-alone displays, using the Museum of Music and other RCM spaces; symposia for music industry and educational audiences; annual festivals celebrating particular instruments, musical themes and repertoire; participatory events, often aimed at school age children and their families; and competitions. Many events have an afterlife through the College’s presence on *YouTube*, *Vimeo*, etc. and social networking media. Longstanding collaborators help ensure impact amongst non-academic user groups, beneficiaries and audiences. These include Albertina Vienna; Arts Council England; Ashgate Publishing; Association of British Orchestras; Bachhaus Eisenach; Battle of Ideas; BBC Radio, TV and the Proms; Boosey & Hawkes; British Association for Performing Arts Medicine; British Library; Britten-Pears Foundation; Cambridge and Oxford University Presses; Chelsea and Westminster Hospital; Foundling Museum; Glyndebourne Festival Opera; Gresham College; Historic Royal Palaces; Jeunesses Musicales EU; John Lewis Partnership; Leverhulme Trust; London Music Masters; London Symphony Orchestra; Milwaukee Art Museum; Museum, Libraries and Archives Council; National Archives; National Gallery; National Maritime Museum; National Museums Scotland; National Portrait Gallery; New York City Opera; Opéra-Comique, Paris; Palazzo Venaria Reale, Turin; Royal Opera House: Royal Philharmonic Society; Science Museum; Southbank Centre; Théâtre Athénée, Paris; Theater Dortmund; Universal Music and Wigmore Hall.

<b>b. Approach to Impact</b>
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Researchers in all three RCM’s REF RGs develop impact, building on existing connections as well as forging new relationships. They are financially supported in these activities through existing staff development and other fiscal mechanisms, accessing a vast network of skills and connections that the RCM has developed since its beginnings. While the role of process is key in generating interim impact, especially in **PPS** and **CM** research, product (a more long-term mechanism) is evident across all three REF RGs. Where possible, impact is safeguarded through the re-use of research, often via existing networks and platforms to recontextualise it, or present it in a different context or environment. **PPS** research achieved Impact through *The Listening Gallery* project (2008-10), an AHRC-funded collaboration with the V&A, which integrated research in music, art and design, and connected music with objects in the V&A collections. Repertoire across European art and culture from 1000-1800 was selected, performed and recorded, using RCM instruments and Library manuscripts. For the general public, experiencing music with artefacts typically commissioned by the same patrons greatly enhanced their understanding of the periods, places and people

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represented. As well as temporary galleries during the life of the project, RCM research continues to impact via eleven new galleries which opened in late 2009. An exhibition centred on the Baroque 1620-1800 also toured North America in 2010. Evidence of impact is captured in the **PPS** Case Study. A similar current project on the Georgians runs until March 2014, in collaboration with the British Library. The *24 Violons du Roi* project (2010-12) involved researchers in association with the Centre de Musique Baroque de Versailles, in seeking to recreate the distinctive sound of Louis XIII's 1626 ensemble. Specialist reconstructions were made to allow both performers from the UK and France as well as concert audiences (including Palace of Versailles and the BBC Proms) to experience the sonorities, textures and repertoire from the 17th-century French court. Ongoing impact is primarily manifest through concert performance of this repertoire. Another project, from 2008, promoted the first staging - also historically-informed - of much material from the 1875 premiere of Bizet's *Carmen*. Following performances in France, the Spanish production was filmed and released commercially on DVD in 2010. Ongoing work, impacting the general public, includes two chapters and an English translation of the libretto in the 'Overture Opera Guides/ENO 2013 publication *Carmen*. Re-invigorating this canonic work, while culturally enhancing, is also important in its impetus in changing existing cultural practices. RCM **CM** research in generating new music, innovative by its very creation, allows audiences a participatory and transformative experience, also enriching public understanding of the relevance of contemporary music to today's society. The exploration of new compositional and performance techniques to interact with the public, through **CM** research, has profoundly impacted in breaking down barriers both between classical and popular music, and between music and the other arts. For example, **CM** research was foregrounded in projects with the Philharmonia. *City of Dreams, Vienna 1900-1935*, from 2009, included London concerts and a study day exploring cognate art and design. Further collaborations focused on Bartók (2011) and Lutosławski (2013, for which the Philharmonia's project adviser gave the RCM's annual public Crees Lecture). An interrogation of the strategic relationship between high art popular and low culture informs Turnage's *Anna Nicole* (London: 2011, Germany & USA: 2013) and the research into the role of opera in the 21<sup>st</sup> century manifest in Calvin's opera *La Cantatrice Chauve* (Paris: 2009) has developed and connected with new audiences. Continuing to draw upon these models are further projects in creating and staging 21<sup>st</sup>-century opera, i.e. *Great Expectations* (2012) using six 15-minute operas to explore two famous 1912 journeys: the Titanic and Scott's South Pole expedition (and this partnership with Tête à Tête opera is ongoing). Public masterclasses for composers such as the King James Bible project with The 2011 Trust, enacted research into writing for voices and contemporary music in worship. **PS** researchers' *Rhythm for Life* project (2010-12) enhanced wellbeing among older adults, implementing and evaluating programmes of creative music-making. It facilitated local opportunities for older adults, demonstrating the significant wellbeing effects of learning in older adulthood and revealing music as particularly beneficial to the promotion of good health. Participants reported that learning music provided a means of experiencing pleasure, improved social interactions, fostered engagement with daily life, fulfilled long-held ambitions, facilitated the move from listener to creative being, generated self-satisfaction and raised self-esteem. Project resources also had an impact upon teachers and carers. Similar impacts emerged from the *Turtle Song* project, run in collaboration with Turtle Key Arts and English Touring Opera (funded by the Henry Smith Foundation), which combined music, movement and singing to people with memory problems, as well as for their carers. Beginning at the RCM, it went nationwide in 2011 and was subject to appropriate evaluation. The work of **PS** and the arts/science dialogue in general (the essence of Prince Albert's original vision for South Kensington), finds embodiment in Lord Winston's Chairmanship of RCM Council (from 2007). Facilities, expertise and resources are holistically connected at the RCM. Since it opened in 1970 the Museum has enriched the lives of volunteers and visitors alike. With the extension of opening hours in 2006, volunteer numbers have grown and currently almost half are retired people (attendance figures in the **PPS** Case Study). In 2008, the Museum appeared in *The Independent on Sunday's* 'Secret Britain' Top 20 Heritage destinations, as 'the definitive place in Britain to see the history of music-making'. 2011 saw the Museum's refurbishment, greatly enhancing impact from **PPS** research. The Library's 2010 award of excellence from IAML recognises the depth and breadth of its holdings. By 2009 the collection of portraits and performance-related archives had been rehoused in state-of-the-art facilities at the RCM's Hall of Residence, greatly enhancing their public access. Thanks to *Your Paintings*,

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undertaken in partnership with the Public Catalogue Foundation and the BBC, the RCM's 120 paintings can now be viewed online, the first of many such ventures in the pipeline.

### c. Strategy and plans

The RCM recognises the need to reconcile a diversity of research impact with a meaningful use of its resources. It is continually exploring new perspectives on research contributions across **PPS**, **PS** and **CM** groups to society as whole and to potential partners, stakeholders and funders/sponsors. The inherent solitary nature of some artistic research, particularly in **PPS** and **CM**, presents a challenge, but the RCM facilitates exchange, both formal and informal, enabling researchers to learn from each other and share best practices. In line with its Strategic Plan 2007-17 (incorporating Artistic & Research Strategies), the RCM is committed to a continuing programme of investment, so as to 'deliver excellence in fitting surroundings'. A £30m Courtyard project opens in 2017/18, creating modern rehearsal/performance venues and integrating a new interactive museum experience within a visitor space and concourse, thus radically widening community engagement. The Courtyard will be equipped with matching digital resources to connect throughout the world. Meanwhile, an ongoing major review of marketing and communications will maximise institutional impact nationally and internationally. Further analysis will be undertaken of audience attendance, as well as other research interactions by persons outside academe. RCUK and UUK's July 2011 joint statement on impact signalled a culture shift at the RCM. The RCM's developing strategy for impact, vis-à-vis its knowledge management practices and institutional resources, was first tested during the mock REF exercise in April 2012. Intra-institutional discussions about impact followed, using a top-down approach from Directorate to Heads of Faculty and the wider professoriat via the committee structure. Scrutiny of all new research projects includes assessment of impact. Internal funding mechanisms, development of staff and management of research are key areas for promoting impact. The annual 'professors' conference' includes events designed to facilitate discussion and to raise awareness of impact. A systematic collection method for impact has been developed, culminating in an internal database/repository, which is proving a useful tool in helping to capture qualitative and quantitative evidence of relevant outcomes. In so doing, we are committed to monitoring, assessing and evaluating the impact of our research. The RCM continues to explore cost-effective means of collecting and interrogating a body of materials and evidence, balancing hard and soft key performance indicators. This will enable appropriate resources to be directed towards longer-term support of impact. A useful mechanism for facilitating further dialogue between RCM researchers and stakeholders will be a forthcoming pilot research project among key research staff from **PPS**, **PS** and **CM** to monitor and measure impact objectives. We are also planning to utilise the annual staff appraisal process to capture impact from our substantial body of part-time professorial colleagues. This will complement the current practice where researchers, through committee mechanisms, share and discuss impact from inception to completion. Embedding key collaborations into strategic planning is important to ensuring our impact's continuing sustainability.

### d. Relationship to case studies

Submitted case studies illustrate some central aspects of RCM research's cumulative impact, but represent only two REF RGs: **PPS** and **PS**. *Learning from the Past (PPS)* demonstrates our long-term approach to impact through reinterpreting the past for the present, thus reconfiguring the transformative, social and economic values of cultural heritage, enriching and enhancing public knowledge and appreciation. Influencing the practices of professional musicians revitalises canonic repertoire, while also preserving and disseminating this musical heritage. *Enhancing Musicians' Health and Wellbeing* captures our approach to impact in its contribution to greater public understanding of the role of music in life enhancement and to both personal development amongst performing artists, and strengthening international relationships. This research has an influence far beyond music, since performance science ranges across many areas, notably sport, surgery and business. Impact from **CM** research, while not represented in the Case Studies, supports the publishing and recording industries through sales of new works in text and act. Innovation in performance and composition increases awareness of the potential of music as a medium for public communication and social cohesion, as well as fostering quality and increasing access to the arts. Changing the public perception of contemporary Art music promotes its availability, visibility and wider critical reception. In this regard, the international profiles of RCM staff have been complemented by doctoral students' competition successes in Europe and beyond.