

a. Context

The main non-academic beneficiaries and user groups of RNCM research are: i) audiences for live, broadcast and recorded musical performances; ii) performing musicians, both professional and amateur, including learners; and iii) specific cultural communities and civil society organisations. The principal types of impact are:

i) The enrichment and expansion of the imaginations and sensibilities of groups and individuals through their experiences of music as listeners. Live performances are experienced in dedicated venues such as concert halls, studios and theatres; as recorded music on CD, on-line and music broadcast channels; together with programmed talks and specialist publications that explain and supplement understanding of content and context. Such audiences are generally 'self-selecting', intentionally seeking out opportunities to engage with music. Others encounter outcomes of artistic research serendipitously in a wide range of situations and venues such as heritage sites (e.g., the National Trust house, Tatton Park in Cheshire, whose Arts Council and HLF-supported Art Biennale 'Flights of Sound' in July/August 2012 featured Larry Goves' and Aura Satz's installation, *Sound Ornaments in the Music Room*, seen by 249,896 visitors); or free, walk-in events in museums and galleries, such as 'Sound Histories' at the British Museum (5 July 2013) which included 60 newly-commissioned works by RNCM composers, and was enjoyed by c. 4,000 visitors over the course of three hours, many of whom gave detailed feedback and reported spiritual, emotional, intellectual and social impacts. Audiences also experience new composition, for example, on non-specialist radio. Carpenter's commission, *The Listening Project Symphony*, broadcast live on BBC Radio 4's 'Front Row' as the finale of the BBC's high-profile oral history project on 14 December 2012 had 2.28 million listeners; more heard the repeat, or on BBC iPlayer.

ii) The challenging and enhancing of the technical and interpretative abilities of musicians at both professional and amateur levels, who rehearse and perform new commissions and previously-published compositions; use scholarly editions of historical music; are informed by performance practice research; and benefit from pedagogical materials; all of which may be products of our research. This is achieved via a wide spectrum of outputs, ranging from those that make innovative technical demands on the most advanced professional players, as in Goves' complex large-scale piano concerto for Sarah Nicolls and the London Sinfonietta, *Things that are blue, things that are white and things that are black* (2010, see REF2), to challenging works for young musicians, such as Adam Gorb's *Farewell* for the National Youth Wind Orchestra of Wales (2009) subsequently widely played by other ensembles (REF3b/ii); from Harlow's first modern editions of late 18th-century Viennese chamber music, issued by the major publishers A-R and Bärenreiter, respectively, to Wistreich's published research and practical experience as a performer of Renaissance vocal music that also informs his public engagement work, in, for example, a workshop with 60 Friends of I Fagiolini (9 October, 2011). Philippa Bunting was violin consultant for the strings syllabus 2011–2015 published by the ABRSM, the awarding organisation that administers over 600,000 graded music examinations per year worldwide; Rob Buckland composed and recorded graded pieces for students preparing for the ABRSM and Trinity clarinet, flute and saxophone syllabuses (REF 2).

iii) The influencing of the form and content of associations between groups that celebrate or challenge particular cultural values. Some research projects gain resonance beyond the purely musical, through their association with particular groups or organisations, helping to inform awareness and debate relating to a specific aspect of human well-being. For example, the Royal Marines commissioned poet Ben Kaye and Gorb to write *Eternal Voices*, a large-scale oratorio to commemorate the sacrifices made by Marines and their families in modern conflict (see REF3b/i); it had a sell-out première in Exeter Cathedral on 11 Nov. 2010 and widespread television and radio coverage, raising over £35k for charities. Ginsborg's collaborative research with musicians with hearing impairments (see REF5), flagged by Research Councils UK and Universities UK as one of the 'Big Ideas for the Future', informs technological help for deaf people to make music together.

All RNCM research focuses on 'the creation, investigation and interpretation of music and musical practices'. Overall, a significant proportion of our research activity incorporates an intrinsic orientation towards our three main groups of non-academic beneficiaries. As exemplified above, impact occurs in rehearsal and teaching rooms, and in various public and virtual arenas, including live, recorded and broadcast media and events. This is particularly clear in the case of composition and other practice-based research, but also encompasses musicological research in the fields of historical performance practice, the scholarly editing of music, and applied music psychology.

Approach to impact

Composers make introductions, give interviews and write programme notes for their music, as well as, increasingly, providing recorded introductions for their own and promoters' websites. For example, Tim Garland was funded by the RNCM to make a short video about his 'Songs for the North Sky' (REF2), including, besides his own words, interviews with other musicians, its conductor (the RNCM's Clark Rundell) and the promoter at the Sage Gateshead, intercut with rehearsal footage; he also recorded a voice introduction for the Sage's website. Garland interacts with his audiences via a dedicated Facebook site (1210 followers, 11/2013) and Twitter (490 followers 11/2013), enabling him to get feedback and develop continuing connections with audiences all around the world for example during his recent 70-date international tour with Chick Corea and 'The Vigil' in 2013. Gary Carpenter was interviewed on BBC Radio 3's 'Hear and Now' on 25 Feb. 2012 in advance of a 60th birthday concert by Ensemble 10/10 featuring his music, and for Classical-music.com (BBC Music Magazine on-line) on 12 December 2012 (<http://tinyurl.com/q6xmtls>), in advance of *The Listening Project Symphony* (REF2).

Although we have yet to establish non-intrusive means for collecting information about how concert audiences may have been impacted by individual listening experience, one measure of impact is attendance tendencies, especially for recurring events and festivals. For example, currently available RNCM box office data indicates a steadily growing audience for New Music (18.75% between 2008/9 and 2011/12). Press and other media previews and reviews of performances of compositions, performances and recordings can be useful integers of impact (REF3b).

RNCM musicologists, meanwhile, give pre-concert talks at major venues and write programme notes: for example, Richard Wistreich's hour-long illustrated talk about Renaissance vocal music (at the Bridgewater Hall 25 Feb. 2013) previewing a concert by The Sixteen was followed by extended questions from the audience of c. 100, several of whom gave positive feedback to the promoter. In the field of applied musicology, Michelle Phillips undertook research at the London Science Museum on the impact of music on people's ability to estimate time, as part of their *Live Science* programme in 2011. 866 visitors took part in her study and 332 more stopped to talk; 504 people asked to receive a summary of the outcomes. She has since advised the Museum on content and a 'Science Museum Lates' event featuring a 'silent disco' experiment with the public.

Interactions with young musicians take place in a variety of specialist intensive courses, including the National Youth Orchestra (John Miller, trumpet and Larry Goves, composition), National Youth Wind Orchestra (Rob Buckland, James Gourlay) and Chetham's Piano Summer School (David Horne, Murray McLachlan, Stephen Berry, Graham Scott). Emily Howard was composer-in-residence at the Bridge Academy, Hackney as part of an LSO project with unselected student composers; over three years from 2010-2013, several returned, gaining in confidence and having their works realised professionally. Another current project, 'Friday Afternoons' is her collaboration with Opera North, Aldeburgh Music and three Manchester primary schools. Horne includes his own works when co-leading the annual North Highlands Connections Creative Music Week, a course for 75 young composers aged between 14 and 18. One recently wrote a chamber opera (supported by Horne) subsequently produced at the Tête-à-Tête Opera Festival in London in 2012.

Adam Gorb and Caroline Clegg gave television and press interviews around the première of *Anya17*, which, together with accompanying news footage and endorsements from UK and international anti-trafficking organisations and politicians, was instrumental in raising the wider issues about human sex trafficking; this led to further international performances and thus more opportunities for engaging the media, policy-makers and the general public (REF3b/ii).

Support for researchers to develop the impact of their work takes a variety of forms: free access to the resources of the RNCM's flourishing public Arts Centre; fully professional recording facilities and staff for the production of commercial-quality CDs and promotional videos; Community Outreach, Press and Marketing departments, and a dedicated Research and Knowledge Exchange Manager, who directly advise, develop and support interactions with beneficiaries, are all at the disposal of staff in order to help them maximise the impact of their research in the wider world. The College's many high-level student ensembles and their professional conductors (e.g., the internationally-renowned RNCM Wind Orchestra, under Clark Rundell and Mark Heron, which has made a series of commercial recordings of works by RNCM composers – see REF3b/i), provide a wide range of opportunities for further engagement with audiences in the UK and internationally, and points of contact with amateur musicians and community performance groups.

The Research Committee provides c. £10K per annum to support promising and feasible impact initiatives; indeed, all new research projects and bids for grants now require the submission of such plans. Regular training events have recently been inaugurated, with speakers representing the cultural industries and other beneficiary groups, complementing in-house expertise. 'Making an Impact with your Research in the Wider World' was the one such event (16 January 2013), with guest speakers Richard Wigley (General Manager, BBC Philharmonic Orchestra) and Dr Joan Livesley (Salford University School of Nursing, Midwifery & Social Work), who was commissioned by the College to help evaluate its *Medical Notes* project that brought RNCM musicians into the care regimes of children in the Royal Manchester Children's Hospital (the largest in the UK).

Strategy and plans

The RNCM Strategic Plan 2014-2020 sets out an ambitious re-focussing of the institution's approach to the RNCM's overall mission of artistic innovation, leadership and engagement, making this the key stimulus for both its learning and teaching, and its research. Plans for research strategy are outlined in REF5: impact policy will be further developed by the formation of a panel of partners and advisors among potential beneficiaries and collaborators, as well as wide consultation with staff and students. The readiness and enthusiasm of individuals and organisations to provide testimony of the reach and impact of the projects as we prepared our case studies (REF3b) has convinced us of the benefits of this approach. Potential beneficiaries will be consulted from the early planning stage of relevant research projects, building on existing partnerships and developing new ones. For example, a new Cultural Collaboration partnership has been signed with Opera North (29 Feb. 2012) that commits us to coupling collaborative research initiatives with young musicians' training, and investigating audience experience, engagement and enjoyment.

Evaluating raw audience data about the impact of performance-led research outputs will be much enhanced by the recent acquisition by the RNCM Arts Centre of Tessitura box-office software that makes possible detailed analysis of such things as repeat attendance, genre preferences, geographical and other demographic information, using its Customer Relationship Management features. Increased and more sophisticated use of social media and the use of apps to engage with beneficiaries, managed through our website, will also be used to develop interactions with audiences: a training day in 2014 for researchers on using on-line tools will draw on the expertise of experts from other cultural institutions. While we will encourage researchers (especially those new to research – see REF5) to work with their own particular communities, whoever they may be, we will also focus on developing engagements with existing beneficiaries with whom relationships already exist. These range from, say, the narrowly-focused, but widely-distributed online community of bloggers about Brian Ferneyhough's music, to less homogenous but more 'present' groups, such as Manchester's jazz and new music audiences, or the international Wind Orchestra movement (see REF3b/i). Likewise, as the huge 'Musical Impact' project (REF5) begins to produce results, we will focus on evaluating impacts on professional and student musicians' health and well-being, in an area where there is enormous potential for informing and influencing policy debate, and effecting changes in the form and content of both expert musicians' education and professional practice.

Relationship to case studies

Case study (i): composers and conductors interacted with audiences and musicians at concerts, and in rehearsals and workshops when their works were featured at major international events and RNCM Arts Centre festivals. Since 2008, works have been included on commercial recordings made either by the RNCM Wind Orchestra, using the College's own production facilities or by other international ensembles. Hundreds of performances of RNCM composers' works are given by high school, college and professional wind orchestras in many parts of the world each year, providing players at many levels with innovative and demanding musical challenges. A residency by the RNCM Wind Orchestra, conductors and staff soloists at the WASBE conference in Cincinnati in 2009 (attended by 12,000-15,000 players and directors) featured performances and workshops of works by four RNCM composers (all in attendance). Case study (ii): the première of Adam Gorb's opera, *Anya 17*, was part of the RNCM's New Music North West Festival (2012). It involved the professional musicians of Ensemble 10/10, an RNCM conductor and stage director, and the professional technicians and facilities of the RNCM Theatre. The opera generated substantial media coverage and the direct association of 13 civil society NGOs across the UK. It led in turn to the planning of further performances (part-funded by RNCM and Arts Council England) at a conference on Human Trafficking 2013 in Romania; in Germany (2013); and San Francisco (2014).