

Higher Education Innovation Funding: Institutional KE strategies (HEIF 2017-18 onwards): policy and request for strategies.

The original template was published in 2016 (see: HEFCE 2016/16 <http://www.hefce.ac.uk/pubs/Year/2016/201616/>) for HEIs in receipt of 2016-17 allocations.

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| Name of institution | Royal Northern College of Music |
| Contact person for correspondence who is also responsible for ensuring that the head of institution has approved this strategy for submission to HEFCE | |
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| Note that we intend to engage with this contact person in the event of queries regarding the institutional KE strategy. We will contact this person annually as part of our HEIF monitoring process. | |
| Has this KE strategy been approved for submission to HEFCE by the head of institution? Yes | |

Section A: Knowledge exchange strategy

The strategy

1. **Summarise the key aspects of your four year KE strategy (from 2017/18 to 2020/21), including:**
 - a. Priority objectives.
 - b. How your KE strategy relates to the wider institutional mission and individual corporate strategies.
 - c. Key trends and drivers creating opportunities and challenges.
 - d. Likely key barriers and enablers to implementing your strategy.
 - e. The key activities by which you will realise your objectives, such as contract research, enterprise education, continuing professional development.

Since its founding in 1973, the Royal Northern College of Music has forged an international reputation as a cutting-edge modern conservatoire, renowned for its innovative approach to student training, its internationally acclaimed staff, and the wide-ranging impacts of its graduates in the cultural industries, around the world. The College is fiercely proud of its Manchester home, and committed to the significant responsibilities it has in helping to drive the cultural, educational and commercial ambitions of the North of England. The RNCM is a recipient of TEF Gold, and had the highest quality profile of any UK conservatoire in REF 2014. The legacy of the HEFCE-funded CETL 2005-2010 'Dynamic Career Building for Tomorrow's Musician' is manifest in embedded employability training throughout its programmes of study. DLHE data reports 100% of the graduating RNCM cohort going on to work and/or further study.

RNCM's Knowledge Exchange (KE) Strategy 2017–21 Priority Objectives:

- (i) to engage the public, organisations and industry with the expertise and facilities of the RNCM as a centre of excellence in teaching, research and artistic practice.
- (ii) to embed public engagement and knowledge exchange as key drivers in the RNCM's education offer.
- (iii) to develop strategic collaborations and partnerships with higher education providers, the public sector and industry to explore new areas of research, innovation and knowledge exchange.
- (iv) to enhance the impact of the RNCM's knowledge in music through a broad range of outreach and public engagement activity.
- (v) to build the RNCM's position to become a natural provider of KE music services to business, the public and third sectors, particularly those based in the North of England.

The **RNCM KE Strategy** relates to the following wider institutional mission by aligning with the Vision of the College:

'RNCM 2020 will be a conservatoire and performing arts centre of global significance, defined by the quality, breadth and contemporary relevance of its work. It will be a destination of choice for students and staff from across the world, a powerful voice in music education, and a laboratory for creativity and innovation in artistic practice. Proud to be in Manchester, RNCM 2020 will reach out to its local and regional communities, enhancing opportunities and enriching lives. Working with a unique network of world-class partners, it will help shape the music profession of the future.'

And its four Goals: *RNCM People* (an artistic programme that attracts large and diverse audiences), *RNCM Education* (inspiring students with an entrepreneurial and professional ethos to be successful in the workplace), *RNCM Artistic Innovation and Research* (a laboratory for innovation in artistic practice) and *RNCM Engagement* (developing the quality and breadth of its partnership activities).

There are multiple points of connection with the KES in the **supporting strategies** which deliver *RNCM 2020*. An underpinning aim of the Research Strategy 2015-2021 is 'to ensure that RNCM research achieves maximum impact within the RNCM, the wider scholarly, and non-academic communities through appropriate project design, associated dissemination activities and collection of relevant evidence'. The Learning and Teaching Strategy 2015-2021 aims 'to inspire in students an entrepreneurial and professional ethos that produces graduates who will be successful in the workplace and equipped to pursue leading roles in the music industry'.

Key trends and drivers creating opportunities and challenges.

The RNCM has positioned itself through its current strategic plan (from 2015) to address a number of public policy objectives, including those recently brought together in the Industrial Strategy. Institutional priorities align with the Industrial Strategy's foundational principles and skills agenda, and support in particular ways its detail (e.g. innovation in the arts; the role of music in the health and wellbeing of an ageing society; digital technologies and music).

The report *Measuring Music* (September 2016) detailed the UK music industry's £4.1 billion contribution in GVA, exports of up to £2.2 billion, and the support of 119,020 jobs. The UK Music Industry out-performed many other areas of the UK economy 2012-15. Throughout a period of austerity, the industry which the RNCM serves to shape, and in which its graduates will be creative leaders, remained healthy and continued to expand. The Performing Rights Society reported in 2012 the RNCM arts centre as the seventh busiest UK music venue. Segmentation analysis of RNCM audiences is serving to shape the arts centre offer. Ease of accessibility to the RNCM's performances, physically and digitally, give significant opportunity to increase impact and footfall.

Strategy documents and industry reports highlight both opportunities and challenges created by advancements in the use of digital means to access music. (Notably the *Independent Review of the Creative Industries*, September 2017.) The RNCM is seeking to capitalise on existing partnerships (e.g. the role of BBC R&D in its recently formed RNCM Ensemble+ network) to maximise the positive benefits of digital creation and dissemination. Over the period of the KES, RNCM will position itself as a sector leader in the use of digital technology for music.

Government priorities will expand opportunities for musicians in healthcare and education settings. The RNCM has the physical capacity to respond to an increased demand for professionalization of the workforce through CPD. The RNCM anticipates a particular demand from music educators, to support the development of skills in the state-funded sector.

Likely key enablers and barriers to implementing your strategy.

The RNCM has an esteemed brand, and was judged world-leading by an independent HEFCE panel. It has a worldwide alumni network across all branches of the creative industries. It has well-established music business and education partnerships regionally, nationally and internationally. As the North of England's only international conservatoire, its Manchester home offers abundant prospects to serve a region rich both in its cultural heritage and innovative ambitions, and destined to be a powerhouse for the creative industries.

It has diversified its curriculum to include popular music, and invested in its digital infrastructure and capability, creating the possibility for greater industry and sector engagement. The £7.5 million HEFCE Catalyst Fund-supported developments to its Concert Hall give opportunities to escalate its commercial KE activities. The recent award of HEFCE Catalyst Funding for the creation of the £2 million project RNCM Ensemble+, a network of university and industry partners, gives scope for further impactful KE. The AHRC North West Consortium DTP affords potential for more partnership activity and KE, particularly in BGP2. The drive to prioritise teaching excellence serves the RNCM well, lending further credence to the proto-professional creative environment that is its essence. **RNCM Engage**, established in 2014, helps promote its KE offer, and maximises the dissemination, public engagements and impact of its staff and student research. A masterplan has been developed for the long-term estate strategy, to enhance the student experience, create the most relevant physical and digital resources for modern music pedagogies, attract future industry and HEIs partners, and enhance accessibility to the RNCM's expertise and services.

This strategy will ensure a successful approach to any potential barriers which may arise from the size of the RNCM operation, and its ability to achieve HEIF funding. But stable funding will necessarily be key to upscale the RNCM's KE activity. Reduced KE activity during a period of major improvements to its venues led to two fallow years without HEIF funding (2015–17), following HEIF5 funds, 2011–2015. The RNCM continued to support its KE effort, particularly through the activity of its arts centre and professional engagements team, which are central to the RNCM's educational environment. A more systematic exploitation of the RNCM's potential, and delivery of its KE priorities will be dependent upon HEIF, enabling commitment to the human resources to further its KE aims.

Changes in HE policy and regulation (e.g. establishment of the new regulator; potential new reporting pressures for KEF; uncertainties around 'Brexit'; and Government policy on the status of international students) impact significantly upon small specialists such as the RNCM. As a recognised world-leader in its field, with a broad range of high-quality collaborations and industry connections, the RNCM is ideally placed to deliver targeted KE activity, although it does not benefit from the critical mass enjoyed by larger HEIs.

The Creative Industries Federation will continue to champion the cause of arts SSIs: we harbour concerns that concentration towards STEM and technology-driven HEIs will reduce support for societal, cultural and community activity, delivered by the RNCM, and vital to its strategy.

Key activities by which you will realise your objectives

These align with objectives i) to v):

(i) Public Engagement with RNCM's expertise and facilities

RNCM arts centre audience development; symposia to extend RNCM Research (colloquia; forums; conferences); RNCM Teaching Service.

(ii) Educating Entrepreneurial Musicians for the Industry

Creative and Professional Practice/Student industry placements; The Platform; RNCM Futures; Professional Engagements; Sound Advice (the RNCM Careers Service); CPD for music practitioners and teachers.

(iii) Collaborations to extend KE reach

HEI collaborations in R&KE; NWCDTP; RNCM Ensemble+.

(iv) Outreach and Public Engagement

RNCM Engage; Music for Health (Healthy Musicians network); Associated Board of the Royal Schools of Music (ABRSM).

(v) Build position of RNCM as natural provider of KE services, particular to the North of England

Develop RNCM 'visibility' to business, public and third sector for KE activity; RNCM Register of Expertise.

2. Provide further details on the focus of your key activities and expected contributions, such as:

- a. Target sectors (in business or public services or the third sector), technologies, or societal 'grand' challenges.
- b. Any geographical focus (international, national, regional, local).
- c. Any focus on particular types or groups of organisations (such as SMEs, large companies, whole industry supply chains, charities, community groups, public sector agencies, local authorities, local economic partnerships).

The primary targets for the RNCM's KE activities are the creative industries, music education community and the health sector. These targets are defined by the specialist character and expertise of the RNCM's teachers and researchers, the ambitions of its students and graduates, and the social and economic challenges faced by its partners. Focus in the creative industries includes arts HEIs, performing arts organisations, venues, broadcasters, the recording industry, and community arts organisations. In music education it includes local authorities, music education hubs, and pre-tertiary teachers. Health sector activities will be most impactful in the meeting of the RNCM, with public sector (i.e. NHS), and commercial arts organisations (e.g. orchestras).

Public Engagement with RNCM's expertise and facilities

As a leading UK arts centre with multiple industry-leading venues, the RNCM is a destination for artists from across the world, in disciplines in and beyond music. It is a platform for student performers and, with 600+ events and audiences of over 80,000 annually, it offers an aspect to the conservatoire student experience unique in the UK. Recent investments in Music Education staff will see the development of an RNCM Teaching Service, for the local and regional community, and staffed by RNCM students and graduates. The 2017–18 season – indicative of its thematic programming – sees a focus on **French Connections**. Partners include the Paris Conservatoire, Alliance Française, Manchester City Council and the BBC. The **Sir John Manduell Research Forum** series, and study days are open to the public.

Educating Entrepreneurial Musicians for the Industry

Industry intersection prepares students for the music business. Employability is energetically promoted within all curricula through the Creative and Professional staff (professional skills, projects, placements, internships) and through College-wide initiatives (e.g. enterprise project funding through RNCM Futures). The RNCM will develop its professional preparation support, through the expansion of *Sound Advice*. It is piloting a broader CPD offer, particularly for music educators, aligned with its Junior School (**JRNCM**) and **Young Projects**. Formal **Professional and Educational partnerships** exist with 16 high-quality organisations, many in the region. **The Platform**, a centre for ensemble and vocal training, provides 400+ immersive student partner-internships annually.

To long-standing partnerships (e.g. BBC Philharmonic, Black Dyke Band, Hallé, Opera North) have been added international associates (e.g. Academy of Ancient Music, Chamber Orchestra of Europe, Mahler Chamber Orchestra, Netherlands Wind Ensemble, Stuttgart Opera Studio). A new Asian partnership (Xi'an Symphony Orchestra) commenced in 2016. There are currently 19 *Platform* partners. The RNCM is the only UK member of the [European Chamber Music Academy](#).

Collaborations to extend KE reach

The RNCM will develop networks of researchers and initiate collaborative research, attentive to the positive impact of its activities in wider society. Some particular themes have emerged defined by a) collaboration with business, public and the third sector; b) alignment with student experience; c) the societal impact of arts. These ongoing projects themes are:

- **Arts and Conflict** Adam Gorb's award-winning [Anya 17](#) challenged thinking on sex trafficking. We are project partners on the AHRC project [Performing the Jewish Archive](#). Gorb's new holocaust opera will première at the RNCM in June 2018. An application for a Leverhulme Arts and Conflict Centre led by King's College London lends the potential to tackle important societal questions about art and conflict on a larger scale through historical research, composition and performance. The Making Music in Manchester project was a collaboration with external partners (Manchester City Council; Hallé Concerts Society) in order to bring an understanding of Manchester's wartime past to the general public. It involved knowledge exchange with volunteers and received follow-on Heritage Lottery Funding for a digitization project to create a fully open-access public resource. The RNCM is committed to tackling big questions, such as this in partnership with a range of HEI and non-HEI partners.
- **PRISM** is focused on the relationship between music, maths and science. This is a theme that excites the public, as witnessed by the recent full house when Emily Howard and Marcus de Sautoy, Simonyi Professor of Public Understanding of Science (Oxford University), launched their Centre. This Centre encompasses a number of different projects, each exploring different questions and projects of interest to wider publics. Its partners include Manchester Science Museum and the New Scientist.
- **Music and Health and Wellbeing** [Musical Impact](#) and Healthy Conservatoires, collaborative, grant funded projects, have explored issues concerning the health of musicians, with reference to sports and other disciplines involving specialist training. Health and Wellbeing research is a priority at the RNCM (bringing together two areas of research specialism: Music Psychology and Education) and addresses a national priority. Our Music Psychologists are able to apply their skills to other areas, for instance collaborating on a project concerning hearing. LIME Arts for Health is run in collaboration with the RNCM and involves students on placements.
- The RNCM has been part of the [North West Consortium Doctoral Training Partnership](#) for three years. The consortium (of 7 HEIs) is committed to prioritising student placements with non-HEI partners in recognition of mutual Knowledge Exchange. The new NWCDTP bid, if successful, will commit c.15% of studentship to Collaborative Doctorates with a range of businesses, creative industrial and other partners mainly in the region. The DTP has Creative Economy Engagement Fellowships, and a Placement and Partnership Officer. The RNCM hosted the DTP conference 'Engaging with Publics in the Cultural and Creative Sectors' (May 2016). The College has a long-standing record on partnership with non-HEIs in the creative industry. This parallels the student partnerships and placements that are in place throughout the RNCM curriculum. There are a number of specific Industrial/HEI opportunities within the NWC for doctoral and postdoctoral students.

- RNCM is bidding with the University of Nottingham for the **AHRC Creative Industries Clusters**. This scheme will support a number of partnerships between HEIs and industry to respond to challenges identified by the creative industries in the partnerships.
- **RNCM Ensemble+** is a digital project, with funding from HEFCE to 2021, which aims to enhance student employability, widen participation in the Higher Education sector, and develop new teaching approaches. The BBC and SSR are project partners.
- **Outreach** The RNCM retains a long standing commitment as an important provider of artistic experiences to children, young people and adults through our learning and participation programme. Our work to widen participation has recently been focussed on serving diverse communities including a high proportion of BAME participants and low income families. The RNCM works closely with music education hubs, SMEs, local authorities and other arts and cultural organisations to target those least likely to access educational or cultural opportunities. It is part of the NCOP Greater Manchester Higher grouping. The College plays an important role in music-making and music education across the world through its ownership, as one of the UK's four leading Royal Schools of Music, of the Associated Board of the Royal Schools of Music (the ABRSM).

Students act as ambassadors for the College, in raising aspirations of prospective students from disadvantaged backgrounds. Many students elect, as part of their programme, professional placements in community settings. These have included work with partners: City of Birmingham Symphony Orchestra, National Children's Orchestra, Chant Productions, Band on the Wall, BBC Philharmonic, The Bridgewater Hall, Foden's Youth Band (Love Music Trust), Hallé, Music and the Deaf, Music in Hospitals, National Children's Opera, Seashell Trust, and Special Virtuosi.

Collaborations with professional partners to improve health and well-being in the Third Age are planned, in particular a national initiative with the Hallé, working with Central Manchester University Hospitals Trust, Manchester Camerata and the Alzheimer's Society. Such work is underpinned by research department expertise (e.g. developing research into the use of Dalcroze techniques as a means to reduce the incidence of falls in the elderly).

- **A natural provider of KE services, particular to the North of England** The RNCM recognises as a short-term priority the need better to promote and publicise its existing KE activity, and advertise its potential for a broader range of KE activity. Whilst the marketing of its arts centre is excellent and demonstrably effective, other aspects of its offer are less well provisioned in its M&C department. A Directory of Expertise will be developed. The efficacy of its KE leadership and support structures will be enhanced through a Fellow of Public Engagement in Research, to be appointed in 2018, in order to maximize potential in key research areas, in particular around priority centres: PRISM, Arts and Conflict hub, Centre for Music Performance Research and HARP (Hub for Artistic Research in Performance). The Fellow will also broker new partnerships and to capture a diverse range of existing activity. There is potential to make further use of current skills in performance, recording and research through partnerships, consultancies, summer schools. Many RNCM staff are engaged as consultants in different capacities, including education, media and the creative industries. The RNCM is committed better to coordinate this activity and make the College a natural provider of KE, particularly to the region.

3. Describe the evidence base used to formulate this strategy, including:

- a. Feedback from economic and societal partners.
- b. Evaluations and reviews.

The RNCM has used a broad evidence base to develop its approach to knowledge exchange, in addition to national level reports and reviews, the College has made particular use of:

1. Analysis of HE-BCI figures and comparisons with competitors. There is trend towards increase in qualifying income, and evidence of opportunities for growth.
2. Data monitoring of audiences to the RNCM's c.600 annual events (c.80,000 audience members in 2016-17), using cultural segmentation principles.
3. International Benchmarking Group. RNCM-led International Benchmarking Group evidences 'world-leading' music education provision. Nine conservatoires (RNCM; NEC, Boston; The Hague; Sydney; Graz; Oslo; Geneva; McGill, Montreal; Yong Siew Toh, Singapore) use metrics to drive institutional performance. Institutional leaders meet twice yearly to debate topics drawn from the metrics. Recent agenda items have included workforce development and the pre-tertiary music education landscape.
4. Senior staff involvement in strategic boards of key federations, cultural organisations and sector agencies to garner evidence for KE best practice. RNCM Principal is the Chair of Conservatoires UK, a group of 14 performing arts institutions, with a stated aim to 'drive research and knowledge exchange in the performing arts, promoting collaborative research among our members and their professional networks'. RNCM Principal sits on the International Council of the Creative Industries Federation. RNCM Principal and Vice-Principal sit on the strategic boards of the GM and Manchester Music Education hubs. RNCM Principal sits on the Board of Oxford Road Corridor Board. The Director of Research is Vice President of the [Royal Musical Association](#).
5. Commissioned reports. The RNCM commissions reports, including that of 2015 from [New Economy](#) on the impacts of the RNCM regionally and nationally. This report focussed on economic, educational, audience and tourism impacts regionally and nationally; and the position of RNCM in Manchester's cultural offer. The report estimated the combined economic contribution of RNCM to the UK economy to be £34.6million per year. As such, RNCM offers a £6.40 return on every £1 of grant income it receives. It calculated, over the next ten years, the estimated value of GVA contributions as a result of RNCM's activities as £89.9million in Greater Manchester, rising to £183.3million at a UK level.'
6. External Advisory Groups. These are used to harvest feedback from partners on strategic directions of the College, and the alignment and impact of delivery of its arts offer and KE activity. The RNCM has representation on:
 - Manchester Music Advocacy Group. The RNCM is represented on a group which includes Hallé, BBC Philharmonic, Manchester Camerata, Psappha, Chetham's School of Music, and the Bridgewater Hall. It promotes music and its impact in Manchester, audiences development, artistic innovation and cross-city collaboration.
 - Manchester Cultural Leaders' Group. CEOs of the region's cultural providers across the performing arts, with a focus on collaboration, sharing of knowledge, promotion, and audience development.
 - Greater Manchester Music Advisory Panel. Under formulation, led by the Mayor of Manchester, Andy Burnham, this will be populated by key Greater Manchester music providers, including the RNCM.

7. Internal Advisory Groups

- RNCM Industry Advisory Panel. To provide artistic input and peer review for the arts centre operation and programming strategy.
- RNCM Community Liaison Group. Informs the work of *RNCM Engage*.

4. Provide details of the main intended outcomes and impacts of your strategy.

Knowledge exchange and the symbiotic relationship between the music industry and the RNCM - which it serves to shape, and in which its graduates then work – are central to the RNCM's vision. The main intended outcomes of the RNCM KES support the core principles and intended outcomes and impacts of the institutional strategic plan, *RNCM 2020*:

1. *RNCM People*

- Public engagement, resulting in increased footfall to the RNCM Arts Centre
- Attracting broader range of audience, to mirror diversification of RNCM curricula
- Further exploitation of the RNCM's facilities, unique to the NW of England

2. *RNCM Education*

- Maintaining industry placement, as skills training for the music industry, as a core curriculum element for all RNCM students
- Expanding the range of industry placement providers
- High levels of graduate employment
- High levels of student satisfaction
- Engagement of music industry leaders in training programme
- Increase funds for 'incubator' student entrepreneurship projects
- Increased commercial activity of RNCM ensembles
- Expand existing CPD offer to address skills gap in music industry

3. *RNCM Artistic Innovation and Research*

- Increasing number of industry-orientated, practice-led research projects
- Maintaining a broad-range of impactful research partnerships across the business, public and third sectors

4. *RNCM Engagement*

- Increase the number of pre-tertiary students, particularly in NW region, who have access to RNCM Engage L&P activities
- Grow the number of students and staff working in healthcare settings (e.g. children, Third Age)
- Research Forum series and public events to bring music research to wider audiences

5. How is your institutional strategy aligning with national priorities, such as:

- Addressing the Government’s economic growth and productivity agenda, including spatial dimensions to productivity – local, national & international, and innovation and skills.
- Priorities of the UK Research Councils and Innovate UK.

The RNCM’s strategic plan, *RNCM 2020*, with its focus on *people, innovation and engagement*, aligns with key national priorities, and articulates the long-standing mission of the RNCM to provide a cutting-edge pedagogy for the training of music students for the modern creative industries. The RNCM’s KE strategic aims align with national priorities as follows:

| Industrial Strategy | RNCM KE Strategic Aims (Priorities i-v) |
|--|---|
| Enhancing growth and productivity: the creative industries ‘as among the industries of the future where British innovation has the potential to lead the world’ (Business Secretary) | i (e.g. RNCM 2020 as ‘laboratory for creativity and innovation in artistic practice) |
| IS Challenge Fund; Creative Industries Clusters programme | iii (e.g. application in train to CIC) |
| Skills development, particularly for the Creative Industries | ii (e.g. proto-professional education and training of students; student industry placements; The Platform; RNCM Futures; CPD) |
| Audiences of the Future | iii (e.g. ongoing development to RNCM digital infrastructure; RNCM Ensemble+) |
| Music in support of the health and wellbeing of an ageing society | iv (e.g. Music and Health and Wellbeing, and new musical interventions to support healthy ageing) |
| DCMS priorities | |
| Growing the economy | v (e.g. commissioned report findings of GVA; RNCM Register of Expertise) |
| Connecting the UK | iii (e.g. NWCDTP, RNCM Ensemble+) |
| Encouraging participation | i, iv (e.g. RNCM Engage; RNCM Teaching Service) |
| Sustaining excellence and promoting Britain | i, v (RNCM as Manchester’s International Music Conservatoire) |
| Ensuring social responsibility | iv (e.g. Outreach; RNCM Engage; student engagement in Creative and Professional Practice) |
| REF 2021 | |
| REF impact: for research and knowledge exchange to ‘have an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life for the sector to make a contribution to economic prosperity, national wellbeing and the expansion and dissemination of knowledge’. | i, ii (e.g. HEI collaborations in R&KE; RNCM Research colloquia, forums, conferences; NWCDTP) |
| Arts and Humanities Research Council | |
| AHRC priorities ‘to extend contribution to the UK’s creative economy through KE and other means’ and ‘to deepen engagement with public, private and third sector partners to enlarge contribution to the arts, public engagement and policy formation nationally and internationally’. | i-v (e.g. Arts Centre; RNCM Research; REF2014 impact case studies = 100%) |
| Arts Council for England ‘Great Art and Culture for Everyone’ 2010–2020 (ACE’s 5 goals) | |
| Excellence in art forms | i-v (e.g. RNCM as one of UK’s busiest and innovative arts centres) |
| Public access | i, iv (e.g. audience development; RNCM Engage) |
| Strengthening leadership | ii (e.g. CPD; RNCM Futures) |
| Workforce development | ii (e.g. CPD; RNCM Teaching Service) |
| Cultural opportunities for the young | ii, iii, iv (e.g. JuniorRNCM; RNCM Engage; NCOP; ABRSM) |

Management of KE

6. How does your HEI monitor and evaluate its progress in knowledge exchange, including assessing outputs, outcomes and economic and societal impacts?

Please describe the policies, procedures and approach you have in place to measure progress, evaluate outcomes and identify lessons learned. Please also outline any key performance indicators (KPIs) that you may have defined. This should include methods to set, track and evidence achievements against intended outcomes and impacts in question 4 above.

Strategic responsibility for knowledge exchange resides with the Director of Finance and Strategic Planning, a member of the College's Executive team. Knowledge exchange is supported by the Research Manager, who will work with a Fellow in Public Engagement in Research, to ensure coherent delivery across different departments of the RNCM, most particularly those closely central to the KE agenda: the Performance and Programming Department for the arts centre and outreach aspects (headed by the Director of Performance); and the Research Department (headed by the Director of Research). Learning and teaching intersections with the KE strategy are the responsibility of Vice-Principal (Academic) who oversees the education offer.

The Executive Committee has, in the past, received reports of HEIF-funded activity (albeit there was none between 2015 and 2017) and does so for other KE activities and initiatives. During the period of delivery of this strategy this Committee will now receive regular monitoring on progress towards KE Strategy aims, and of HEIF-funded work. This will include impact case studies and feedback from KE clients and stakeholders.

The RNCM has an institution-level KPI for KE qualifying income, reviewed by the Executive Committee and report to the Board of Governors. The work of the Research Committee is monitored through the annual review of the Research Strategy and its targets, through the Academic Board, and the Board of Governors (via its sub-committees). The Artistic Strategy – under review at time of writing – will be monitored through the Executive Committee.

The RNCM systematically collects data for the HE-BCI survey in order to monitor, track and evidence outcomes. Due to the circumstances of its renewed allocation of HEIF funding, and the drivers around the HERA and publication of the Industrial Strategy it has identified a number of key performance indicators that will be tracked throughout the life of this KE strategy. These will support tracking of our achievements towards the outcomes and impacts detailed in Section 4, and act as proxy measures for the connection between the RNCM and its stakeholders, and the efficacy of its KE activity. They include, but are not limited to:

| | <i>Outcome and Impact</i> | <i>Performance Indicator</i> |
|--|---------------------------------------|--|
| RNCM People | Public engagement | No. of audience members at RNCM arts centre events |
| | Audience demographic | Cultural segment analysis of RNCM audiences |
| | RNCM's facilities | No. of venue hires |
| RNCM Education | Industry placement in all curricula | Monitor through annual and periodic review |
| | Industry placement provision | No. and range of placement providers |
| | Graduate employment | DLHE/Graduate Outcomes survey |
| | Student satisfaction | NSS/HEA surveys |
| | Industry in programme | No. of industry organisations in education offer |
| | Supporting student entrepreneurs | No. of student enterprise projects supported; value of funds available |
| | Commercial activity of RNCM ensembles | No. of external events; income from RNCM ensemble activity |
| | Expand CPD offer | No. of CPD students; income for CPD |
| RNCM Artistic Innovation and Research | Practice-led research projects | No. of projects |
| RNCM Engagement | Impactful partnerships | No. of partners (HEI and other) |
| | Pre-tertiary outreach | No. of participants |
| | Healthcare | No. of projects; No. of student placements |
| | Public engagement of Research | No. of public engagement/knowledge exchange events |

7. How do you propose to increase efficiency and effectiveness of KE over the funding period?

Please consider the following areas in your response:

- a. Internal: building or streamlining capacity and coordination.
- b. External: collaboration, including the use (or not) of shared or pooled services.
- c. Use of good practice materials or networks.
- d. Disinvesting and focusing on priority areas of KE.
- e. Building on past successful approaches.
- f. Any other areas.

The RNCM intends to build capacity, particularly around its staffing for KE, recognising the timely moment to unlock its potential to advance its economic and societal impact. It will develop a more structured approach to its marketing-for-commercialisation through its web presence, and develop an accessible register of expertise of its 40 FT, and 300 PT staff (a new HR system in 2018 will assist this). Work is underway to develop the staffing infrastructure (2017 appointment of Head of, and Assistant Head of Music Education whose remits include the creation of placement activities and professional engagements in music education; 2018 appointment of a second new Fellow in Creative and Professional Practice, an industry specialist who will develop work placement opportunities for students). It will appoint a Fellow in Public Engagement in Research to work in the Research Department in 2018. It is the intention to bring the RNCM's Artistic Innovation and Research and Enterprise functions closer together to increase the effectiveness of support services for KE, whilst reducing duplication and complication. The prerogatives for the next phase of KE activities are to build, clarify and simplify.

The RNCM has an extensive range of collaborative partners, and is a target for organisations from across the world who seek to work with it. The College works to identify the best possible partnerships on a case-by-case basis. The RNCM has a policy for Collaborative Provision and Professional Partnerships. It has formal partnerships with 16 organisations; and 19 members of *The Platform*. RNCM does not currently make use of shared services for KE (given the geographical locations of its CUK sister HEIs). It has, however, been well served by its close HEI neighbours, in particular Manchester and Manchester Metropolitan universities.

The RNCM has used its strong regional, national and international, connections to inform its KE activities, and to benchmark its performance. But it needs to do more, to promote its KE activity. It has recently taken membership of Praxis Unico, and will promote its activity on KONFER.

The RNCM is an outward-facing HEI by design, whose central mission is to educate and train its students to disseminate innovative composition and performance, in all genres, to the public. Increased capacity in its concert venues and investment in its digital infrastructure will enable the RNCM to build on its long held reputation for a cutting-edge artistic offer (e.g. [THE Awards for Excellence and Innovation in the Arts 2015](#)), and excellence in the field of music education (three Queen's Anniversary Prizes).

8. **Related to efficiency and effectiveness in the institutional or professional infrastructure for KE (not academic), please set out:**

- a. The **total number** of UK HEIs with which you **collaborate** in KE

29 (at January 2018).

The RNCM collaborates with a wide range of partners, nationally and internationally, on activity that involves many aspects of knowledge exchange. At a strategic level these include **15** universities (Cardiff, Cardiff Metropolitan, Durham, Keele, Lancaster, Liverpool, Leeds, Manchester, Manchester Metropolitan, Newcastle, Nottingham, Oxford, Salford, Sheffield, York) and the **14** institutions of Conservatoires UK (at present, most intensively with five; Royal Birmingham Conservatoire/BCU, Guildhall, Royal College of Music, Royal Conservatoire of Scotland, Trinity Laban).

- b. Outline your strategy for maximising **collaboration** with other UK HEIs as the means to achieve greater efficiency and effectiveness in KE. Describe specific, major collaborations that are particularly significant to delivery of your strategy

The RNCM explores all relevant opportunities to partner with other HEIs on this agenda. As a small institution, with a particular specialist mission and a need to sustain a large number of industry professional partnerships to secure its proto-professional student learning environment, the RNCM is selective in the collaborative partnerships that it undertakes. In this regard, many opportunities come through the close working network of Conservatoires UK (and its R&KE Forum). Current larger collaborations include:

RNCM Ensemble+ (Leeds, Liverpool, Newcastle, Nottingham, Sheffield, York Universities). A digital network and infrastructure project connecting the RNCM with two partner groups: UK University Music Departments based in the north of England (the Universities of Leeds, Liverpool, Newcastle, Nottingham, Sheffield, and York); and Infrastructure and Industry Partners (the BBC and the School of Sound Recording (SSR)). RNCM Ensemble+ will facilitate the digital dissemination and sharing of pedagogy, research, and student and professional artistic products (performances, compositions) between these partners, and the creation of shared platforms for broadcasting and promoting new student work.

Healthy Conservatoires Network (**Musical Impact**) The RNCM is a member of the Healthy Conservatoires network, part of the AHRC-funded Musical Impact project. The partnership is of 11 CUK institutions; additional partners – for the rollout of interventions – are Musicians' Union, Association of British Orchestras, BAPAM, and International Health Humanities Network.

Corridor Manchester The RNCM is a participating partner in Corridor Manchester (est. 2007), the city's innovation district. The Principal sits on the Oxford Road Corridor Partnership Board. Its two university members are Manchester, and Manchester Metropolitan.

Associated Board of the Royal Schools of Music The ABRSM is the UK's largest music education body, one of its largest publishers and the world's leading provider of music exams, offering assessments to over 650,000 candidates in over 90 countries every year. It is governed by the Principals of four Royal Schools of Music (RNCM, Royal Academy of Music, Royal College of Music, Royal Conservatoire of Scotland). It is providing the secretariat for the **Music Commission** review, created to explore factors behind sustaining and support musical progression for all.

AHRC/British Academy Funded Research collaborations The RNCM is currently engaged with 10 UK HEIs on funded research projects with a KE aspect.

RNCM Historic Musical Instrument Collection The RNCM's significant collection of historical instruments – with accredited Museum status – has been made available to the Royal College of Music for its **Minim** project. This contribution constitutes details and imagery of more than 300 instruments and artefacts in the RNCM's rich collection.

Section B: Use of HEIF 2017-18 allocation and future HEIF priorities

Please note that institutional strategies completed for 2017-18 **do not, at present, need to complete** data tables as were submitted by institutions in receipt of 2016-17 HEIF allocations. **Please disregard questions 9-11 below.**

9. *Please complete Table A of Annex A2 (available to download as an Excel file at www.hefce.ac.uk/pubs/year/2016/201616/) with the attribution of HE-BCI outputs to infrastructure categories, and to HEIF inputs.*
10. *Please complete Table B of Annex A2 (available to download as an Excel file at www.hefce.ac.uk/pubs/year/2016/201616/) with the breakdown of how you are using HEIF in 2016-17 by expenditure and infrastructure categories.*
11. *Please add any explanatory notes here on how you have completed Table A and B that will help in aggregating your information with that received from other HEIs to form a sector-level database and overview.*
12. **How is your HEIF 2017-18 allocation being used to deliver the strategy set out in Section A, and what are your anticipated priorities for use of HEIF in future years?**

HEIF funding 2017-18 permits the RNCM to allocate resources to longer-term strategic aims, particularly in the commitment to pay costs to develop KE. Scale-back of activity would occur with the loss of HEIF, particularly given the current threshold-level approach to allocation. Certain KE activity remains essential to the delivery of *RNCM 2020*, and will always remain supported through core funding (estates, and certain pay elements). The KE functions of the arts centre, essential to the industry-related offer to students, alumni and external stakeholders, and investment to maximise the impact of its research will remain priorities. But HEIF funding now allows the RNCM to build capacity, and move to fulfil its fifth KE priority. Key areas for future HEIF are detailed at Section 1e: *inter alia*, the development of larger and more diverse audiences to its arts offer; increasing public teaching provision; broadening the range of student industry placements; growing the breadth and range of professional engagements for students; expanding its CPD offer and support for alumni; making more visible the expertise of the RNCM's international staff; exploiting existing HE and industry partnerships to escalate KE activity and income; and building upon its work in the field of music for health.

Section C: Additional information

13. Please summarise the institutional equality and diversity policies that relate to knowledge exchange activities, and provide web links to any published policies.

The RNCM promotes diversity in the belief that, in the creative arts disciplines, people of different backgrounds, cultures, skills and experiences will catalyse ideas and innovations and enhance the RNCM's ability to deliver the most potent and impactful knowledge exchange activities.

The RNCM's Equality and Diversity policy and recent annual reports are available on the website:

[Equality and Diversity](#)

Of particular relevance too is the RNCM Ethics Framework:

[Ethics Framework](#)

14. Please give any additional comments on any matter related to KE strategy and/or the use of HEIF.

n/a