



HIGHER EDUCATION INNOVATION FUNDING

Institutional five year KE strategies (HEIF 2016-17 onwards): policy and request for strategies (HEFCE 2016/16)

ROYAL
COLLEGE
OF MUSIC
London

Annex A1: Template for institutional five-year KE strategies (for HEIF 2016-17 onwards)

Please complete this form, and the **two tables in Annex A2**; these may be downloaded from www.hefce.ac.uk/pubs/year/2016/201616/. Text boxes may be expanded to the required length, and are expected to be in proportion to the level of HEIF allocation received in 2016-17. Please do not attach other documents or annexes. Guidance for completing the forms is at Annex B in the main document.

Completed form and tables should be emailed to heifstrategy@hefce.ac.uk by **noon on Monday 31 October 2016**.

Name of institution	Royal College of Music London
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 five year KE **strategy**, 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.

A: Priority Objectives

The priority objectives for the RCM's KE Strategy are:

- To engage members of the public, organisations and industry with the core expertise and facilities of the RCM as a centre of excellence in teaching and research.
- To promote and support collaborations and partnerships across the institution and with external partners locally, nationally and globally to enhance research excellence and support knowledge exchange.
- To build on existing partnerships and develop new collaborations to promote the benefits of music as a driver in social, health, and economic development in the locality and the rest of the UK.
- To embed knowledge exchange across the institution as a mechanism for delivering and tracking the impact of our research.
- To continue to seek new ways of bringing knowledge from industry partners back to our researchers and students, to stimulate innovation and maintain links with the world outside the conservatoire 'bubble.'

B: How KE strategy relates to the wider institutional mission and individual corporate strategies

The RCM KE Strategy relates to the following wider institutional mission and individual corporate strategies:

The [Strategic Plan 2007-17](#) states:

- 'Whilst the Western Art Music tradition remains central to the vision, RCM 2017 has broadened its horizons to become a musical hub that welcomes a broad range of visitors, stimulating public engagement and widening participation.
Opportunities for lifelong learning and a vigorous outreach programme invite as wide as possible a range of individuals to benefit from this inspirational learning experience. Well-established fundraising strategies continue to address the development of the RCM estate, taking account of the potential for generating commercial income'

The [RCM Corporate Planning Statement \(2015-16\)](#) aims to:

- 'Increase the strategic impact of the RCM's knowledge exchange activity' and 'Develop third-party collaborations and other knowledge exchange opportunities; instigate a research-derived intellectual property policy for RCM researchers [Director of Research; Research and Knowledge Exchange Manager]

The RCM [Research Strategy 2015-2021](#) incorporates knowledge exchange and:

- 'Aims to support researchers to articulate and disseminate their knowledge both directly in their work as teachers and professional musical practitioners and, where relevant, in broader applications of musical knowledge to the benefit of society at large, as follows:
 - Maximise the impact and dissemination of RCM research and knowledge resources to the widest range of beneficiaries both within and beyond the institution. Integrate knowledge exchange within all RCM research projects.
 - Disseminate and share research in progress between RCM students and staff, RCM and external researchers, and other music practitioners and the wider public
 - Develop new research projects based in RCM outreach and public engagement centres such as RCM Creative Careers Centre; RCM Sparks; etc.
 - Absorb Knowledge Exchange and the responsibilities of the former RCM Knowledge Exchange Committee within the remit of Research Committee
 - Create a review process for all new projects, whether externally or internally funded, that set out credible plans for knowledge exchange and other forms of dissemination.
 - Draw on the resources of the College's extensive knowledge exchange and outreach resources in the design of research projects, including Artistic Programming, Studios, RCM Sparks, the RCM Creative Careers Centre, etc.
 - Draw on the full range of the RCM's extensive cultural industries connections for advice and support in maximising the impact of research; include non-academic advisors or partners in medium and large-scale research projects.
 - Inaugurate and further develop the regular public presentation and discussion series, 'Music and Ideas' and review audience feedback.
 - Maintain the organisation and hosting of a range of conferences and seminars that provide platforms for the international contextualisation of RCM research.
 - Video-record all public presentations and conferences and make available through RCM YouTube channel, and RCMStream, the College's video streaming technology.

C: Key trends and drivers creating opportunities and challenges

The September 2016 '[Measuring Music](#)' report states:

- 'Music contributed £4.1 billion to the UK economy in 2015. Music's huge export value and footprint must be supported and protected in the wake of Brexit. Another core challenge facing the British music industry has been adapting to new patterns of music consumption. Over the past four years we have seen a massive shift from ownership to streaming. The streaming market is a strong and growing part of the music economy. Subscription streaming is now

A key to the continued success of the industry and the value of paid services jumped from £168m in 2014 to £251m in 2015.'

The Government's [Creative Industries Strategy 2013-16](#) seeks to foster:

- 'Cross-sector innovation, encourage and support innovation between the creative industries and other sectors of the UK economy, such as health, energy and cities.'

Major trends cited include:

- 'the continued digitisation of the sector, audience fragmentation, convergence and disintermediation – all of which have contributed to the emergence of a digital landscape of increased connectivity, complexity and growth...compelling content that attracts consumers and audiences, and which gives creative businesses the opportunity to transact over digital platforms, using data to maximise value.'

The Stern Review (28.7.16) recommends:

- 'that the definition of impact be 'broadened and deepened' to include impacts on 'public engagement and understanding', and on 'cultural life'

Recommendation 5 states:

- 'Institutions should be given more flexibility to showcase their interdisciplinary and collaborative impacts by submitting 'institutional' level impact case studies, part of a new institutional level assessment.'

The Open Access agenda is another driver which has the potential to create interest in the RCM's expertise, for example through the College's participation as a pilot institution in, JISC's Research Data Management Shared Service Pilot (January 2016–February 2018) which seeks to preserve, protect and disseminate research data for academic and non-academic audiences.

D: Likely key barriers and enablers to implementing your strategy

Barriers

Capacity issues: both researchers and the Research Office have multiple demands on their time, which limits the time dedicated to KE development.

The outcome of the RCM's collaborative AHRC Block Grant Partnership Round 3 bid will not be known until early in 2018. If unsuccessful, collaborative training opportunities for doctoral students to work with external organisations could be limited if the RCM is not part of a successful bid. . Building work on the More Music Courtyard development project will be from 2017 to 2019; this will temporarily affect the capacity of the Studios and Museum to upscale commercial activities/public engagement. The Museum has been closed to the public since December 2015 and this will have a major effect on public engagement figures for the next HEBCI return.

Selling practice-based, performing arts research expertise to a non-conservatoire audience is challenging through the RCM website (currently being rebuilt), which is primarily focussed on student recruitment and events.

The RCM's KE offer needs to be clearly articulated and appropriately communicated in business-friendly language; we currently have no centralised pool of KE case studies.

Enablers

Office space issues will be resolved when the Research/KE office moves to a new building in 2019, which will provide additional space for researchers to focus on KE, and for the Research/KE office to recruit further support staff. KE as it intersects with the College's research activity is regularly reviewed by the Research Committee, which includes within its remit engaging and developing academic staff, and a new research and knowledge exchange planning and appraisal process for academic staff.

A new BPG partnership will bring give RCM doctoral students enhanced participation opportunities with access to a range of disciplinary expertise and external engagement, to develop their professional skills and thus increase their employability in the Cultural Industries and beyond.

More Music, a major development campaign focussing on the rebuilding of the RCM Museum and new performance spaces will create new opportunities for commercial activities and public engagement.

A new RCM website will be launched in 2017 with a strong emphasis on user journeys that will give external users clear pathways through to the RCM's KE expertise, including KE case studies. The latest research outputs will be pushed out from the RCM's EPrints Research Repository as part of JISC's Research Data Management Shared Services Pilot.

E: The key activities by which you will realise your objectives, such as contract research, enterprise education, continuing professional development

Key activities will include: Public engagement, enterprise education, continuing professional development, and knowledge exchange events such as publicly-facing, interactive workshops showcasing the RCM's collections and expertise.

- Enterprise education: in 2015 the Creative Careers Centre collaborated with 315 different institutions and individuals. Students are given professional opportunities to perform at venues through the RCM Gateway scheme, and are hired to perform at events through our Professional Engagements Service. Most RCM graduates have self-employed portfolio careers, where they need to operate as a small business, together and individually.
- Continuing Professional Development will be realised through the continuance and development of the Imperial Executive Education experiential learning partnership with the Centre for Performance Science, which will create new opportunities for KE.
- Public engagement as stated above, the More Music project will increase footfall to the RCM facilities by giving members of the public easier access and improved infrastructure.

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).

A: Target sectors

The RCM's target KE sectors are:

- The Creative Industries
- Heritage
- Health

B: Geographical focus

The geographical focus of key activities in the Greater London locality includes the development of public facing activities with the Albertopolis group of institutions in South Kensington. The Creative Careers Centre is expanding its music and health Memory Lane project with Chelsea and Westminster Hospital (CW+), which brings music to older patients on hospital wards <http://www.rcm.ac.uk/about/news/all/memorylane.aspx>,

CW+ staff monitor the benefits of music on patients' health during live RCM student performances. An RCM graduate is training pianists to play on hospital wards, which has the potential to expand into intensive care units.

RCM Sparks' partnership with the [Tri-Borough Music Hub](#) encompasses early years, schools and community work. Sparks also work closely with the Royal Albert Hall's community programme, which has a London and nationwide reach. The RCM's AHRC funded Cultural Engagement Project about the life of composer/conductor Peter Gellhorn strengthened our partnership with the British Library through a series of workshops.

The RCM is a partner in the BBC's Blue Room initiative, providing advice on the use of music technology such as Avid's Pro Tools and Sibelius. We work with Abbey Road Studios as part of the [Abbey Road Institute](#) professional development programme, providing musicians and orchestras for the Advanced Diploma in Music Production and Sound Engineering.

KE projects with nationwide reach

The Centre for Performance Science's ground-breaking Performance Simulator features an on-stage and back-stage area and virtual reality audiences, to help manage the stress of performing in front of large groups of people by recreating the conditions of a concert hall or audition room. A partnership with Imperial Executive Education established in 2015 is using the technology to help business executives on the two year Executive MBA hone their skills in public speaking. Experiential learning techniques are employed for participants on short courses of between two to five days. Participants from Imperial College and businesses across the UK (and beyond) are videoed and monitored while they perform, and then work with ICBS to deliver individually-tailored feedback.

The Museum's [MINIM](#) project, (the National Network and Virtual Interface for UK Musical Instrument Museums) in partnership with the Royal Academy of Music, Horniman Museum and the University of Edinburgh, is creating a unified national network and virtual interface for the circa 400 UK musical instrument museums, over 40% of whose collections are managed by HE institutions. The project will devise a mechanism for effective knowledge exchange by coordinating collaboration between the highly disparate group of institutions housing historical musical instruments, clustering their collections in a database using a common cataloguing protocol. It will also deliver scientifically refined records on over 20,000 musical instruments that combine visual, aural, documentary and musical performance resources with links to further information. The project runs until September 2017; the online database will be fully available to the public by September 2017.

'Excellence, Inclusion and Intervention in Music', a music education project funded by the AHRC in partnership with the International Centre for Community Music at York St John University, runs from 2017 until 2019. The project will establish a global network of scholars and music educators to critique the meaning of 'inclusive' and 'excellent' in the field of community music, placing the RCM at the centre of current debate on the ways musicians work in contemporary society.

[The Listening Experience Database](#) (LED), a three-year collaborative project with the Open University funded by the AHRC to collate people's experiences of listening to music, has received a further three year's funding to focus on 'Listening and British cultures: listeners' responses to music in Britain, c. 1700–2018'. The Knowledge Exchange element is in crowd sourcing ordinary listeners' views to prompt new musical insights and the creation of an open access smart digital resource for researchers.

Musicians' Health and Wellbeing projects

Musicians' Health and Wellbeing projects, run from the RCM Centre for Performance Science, the engine for empirical research at the RCM, include [Musical Impact](#), a collaborative four-year AHRC-funded research project, finishing in September 2017, which aims to generate new knowledge of the physical and mental demands of music making, to contribute new insight into chronic and acute health problems and their impact over time, and to examine effective strategies for health promotion. This is a collaboration with eight other UK conservatoires and non-HEI institutions, including the Association of British Orchestras and British Association for Performing Arts Medicine.

International partnerships

International partnerships include current EU funded research and KE projects such as the Centre for Performance Science's [TELMI](#) (Technology Enhanced Learning of Musical Instrument Performance) with the Universita degli studi di Genova and Universitat Pompeu Fabra Barcelona,) and the [Google Cultural Institute](#) which we joined in December 2015. The RCM Museum plays an international role in knowledge exchange through its involvement in [Wooden Musical Instrument Conservation and Knowledge](#) funded through the EU's European Cooperation in Science & Innovation (COST) strand. The Museum's international cultural digital preservation and dissemination is facilitated through the [MIMO](#) (Musical Instrument Museums Online) project. The Museum also chairs the International Committee of Music Museums of ICOM (International Council of Museums).

C: Particular types or groups of organisations

Creative Industries engagement includes museums, galleries, arts-based HEIs, performing arts organisations and venues, broadcasters, the recording industry and community arts organisations. This is demonstrated through our AHRC funded Cultural Engagement project in 2016, '[Exile Estates and Music Restitution: The Musical Legacy of Conductor/Composer Peter Gellhorn](#)', during which we collaborated with the Jewish Music Institute, the Liberal Jewish Synagogue, the Centre for Suppressed Music and the British Library on a series of public events to promote the music of émigré composer Peter Gellhorn.

Post-Brexit, the RCM has joined the Creative Industries Federation to ensure we have a voice feeding into, and responding to our industry's needs. The Creative Careers Centre is in contact with many RCM graduates who are now sole traders across the UK.

The Health sector includes local authorities, health trusts and hospitals such as Chelsea and Westminster CW+, and charities such as Tenovus Cancer Choirs.

Through its partnership with Imperial Executive Education, The Centre for Performance Science focusses on four cross-cutting themes; 1. Finance, 2. Management, Strategy and Leadership, 3. Innovation, Entrepreneurship and Marketing, 4. Health.

Business types range from multinationals (Panasonic, BT, KPMG, Shell), through to NHS trusts and start-ups through the Enterprise Lab programme. Technology providers are also partners in ongoing programmes, such as Visual Acuity, the technology partner for the Enterprise Lab at Imperial College Library.

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

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

The RCM collects evaluations and reviews as a matter of course, to ensure our programming and events continue to be of the highest standard. Feedback mechanisms are built into our knowledge exchange projects so the experiences of participants can be closely monitored.

Evidence from our new Cultural Industries partner Classic FM as to how the relationship will be taken forward in 2016/17, with mutual benefits for both organisations: Sam Jackson, Managing Editor of Classic FM (press release 5.10.16): 'Many of this country's finest musicians have studied at the Royal College of Music, and this special week of programmes will shine the spotlight on an extraordinary, world class institution. What's more, with the latest audience figures showing that 470,000 under-25-year-olds now listen to Classic FM every week, it's the ideal time for us to focus on the next generation of musical talent.'

Building on past successful approaches

From 2014/5 Creative Careers report: During the last academic year, there were 354 concerts in total (22 more than the previous year). 434 different musicians benefitted from the opportunities (94 more than the previous year), and collectively they earned £ 27,535 in fees (£ 10,925 more than the previous year). The RCM also accrued an additional £ 3,609 in booking fees. Testimonial from <http://www.rcm.ac.uk/hire/hirercmmusicians/event/client/>

- '[She] turned out to be one of the highlights of last night's concert. The depth and quality of her voice - coming out of such a small body - took everyone by storm!! Professional, technically accurate, huge smile, perfect temperament, outstanding vocal range, one for the future, good eye contact with audience, a pleasure to work with... are just some of the words which come to mind. Please thank all the staff who were responsible for assigning her to our concert - good judgment.'

Arundel Cathedral, March 2016 | Mezzo soprano soloist

Student Entrepreneurship

Out of RCM alumni who graduated in 2015, 100% of those who responded to the HESA survey reported that they had moved into employment or further study six months after graduating. This is the third consecutive year the RCM has scored 100%, a unique achievement among all UK universities and conservatoires in the latest study.

<http://www.rcm.ac.uk/about/news/all/hesa.aspx>

Widening participation/public engagement with RCM Sparks

- "Just seen one of our regular students at our homework club and he was so enthusiastic about this weekend's experience with RCM Sparks. He said the performance was "awesome". We are so pleased for him. It's the kind of experience he could never have had without the RCM support.'

Paul Wiggins, IntoUni Brent.

Music in Hospitals

The Creative Careers Centre's Music in Hospitals programme elicited the following feedback from a participant, RCM pianist Theresa Yu:

- "Memory Lane was truly one of the most rewarding experiences I have ever had. The programme opened my eyes to the power of music beyond the traditional concert setting, and it was an uplifting experience for patients and their families, doctors, and performers alike!"

Results published by CW+ on 'Memory Lane' reflect the positive impact of the project:

- 100% of patients have been relaxed by the sessions, with 95% and 100% of patients and staff, respectively, finding the musical activities to be a positive distraction from and improvement of the hospital environment.
- Richard, a patient on the Nell Gwynne Ward, said of his involvement with Memory Lane "Afterwards, I feel completely different. I was enthused with optimism and joy."

Music and Motherhood

The Arts Council funded [Music and Motherhood](#) project measures the effectiveness of creative interventions on women with postnatal depression. Since the project began in August 2015:

1. 88% of the singing groups and 55% of the creative play groups felt they learnt new techniques for calming their babies
2. 86% of the singing groups and 69% of the creative play groups felt happier
3. 82% of the singing groups and 64% of the creative play groups felt more bonded with their babies

Feedback has been overwhelmingly positive:

- 'A great way to spend time with my baby and learn to feel comfortable singing to her, while meeting other mothers'
- 'Meeting Mums that I have a connection with on a level beyond usual interests. Being made to feel important. Having an hour that actually felt like an hour of relaxation for me.'
- 'Both my baby and I love to sing. She often joins in when I sing. It will also distract her if she is upset. Singing often makes her smile or laugh. It's fun to sing!'

- 'This type of class certainly takes a bit of getting used to as it is unusual but it is SO special. I loved the sensitivity of the teacher to the babies and how they were the focus. The way we could get lost in the songs as they were repeated faster, slower, louder, quieter. I enjoyed when we stood and swayed or rocked to the songs. I liked how spontaneous the class felt. I feel (the workshop leader) really went with the flow rather than sticking to a rigid plan. I liked how engaged the babies were with each other and how that was encouraged and given time. I loved seeing the babies grow and develop over the weeks. I loved the instruments, especially the drums. I loved how the babies were encouraged to play the instruments, even the big drum.'
- 'Unique, relaxed and joyful singing classes, as much for mother as baby.'
- 'Professional teacher, interesting people, magic of creating music and give colour again to my life, learning new ways to calm my baby and bond with her, see my baby happy & relaxed after the classes.'

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

Extending the reach and impact of our research: external engagement through KE

is crucial for the push and pull of knowledge from within and into the RCM so our researchers and students can respond effectively to the rapidly changing marketplace for music in the UK and beyond. KE is an essential part of demonstrating and delivering impact for the RCM.

Skills development

The Creative Careers Centre will continue to give our students practical skills in dealing with clients, communication, negotiating fees and invoicing through its Teaching Service (instrumental lessons for adults and children) and Professional Engagement Scheme. The Museum's MINIM project will have a major KE impact among the major collections of musical instruments in the UK, in particular towards sharing methodological, technical and content-based approaches and skills.

Student entrepreneurship

The College is responding to the needs of the sector by developing its services for students by embedding new entrepreneurship modules in the Bachelor of Music (BMus) and Master of Music (MMus) programmes; 'Introduction to Developing a Business Idea' and 'Creative Project Management.' The Creative Careers Centre remains the only department of its kind among conservatoires in the UK offering such industry-related hands-on training and practical experience. Paris Conservatoire has recently used our model as best practice for supporting musicians in their career development.

Partnership development

New partnership development is constantly evolving, with the potential of CPS' psychology expertise being used with other CUK members such as the Central School of Speech and Drama. Multinational partners such as the Google Cultural Institute are already part of the fabric of RCM's knowledge exchange, and the new partnership with Classic FM will give more leverage to RCM's core message of sharing musical excellence with the general public. Existing partnerships with performing arts organisations will continue to thrive such as the Royal Philharmonic Orchestra, the BBC Symphony Orchestra, English National Opera, and Welsh National Opera.

Public engagement

The RCM will continue developing our portfolio of research-based workshops and seminars for the public, including our [Music & Ideas](#) series and pre-concert talks by our academics. Subjects range from the generic to the specialised, with a mix of in-house and special guest speakers.

Exploitation of new public spaces

The College will exploit the new Courtyard spaces (funded by the More Music project) to the full and has established a public engagement and a commercial strategy with this in mind. The focus will be on income raising and community/performing arts, whether through lettings or audience building for RCM ticketed events, which currently number over 350 a year. 2015/16 has been centred on planning, including business as usual to ensure College operation during the period of the project (2017 – 2019), until the new spaces open.

The More Music project will provide:

- Two new state-of-the-art performance spaces of 150 and 90 seats respectively, reflecting high contemporary standards of acoustic quality, sound insulation and lighting, with recording and broadcasting capability
- An interactive museum to showcase RCM Collections, for both the RCM community and the wider public
- a Quad - a new communal space
- a public restaurant area/theatre bar for visitors and students.

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.

Our institutional KE strategy is aligning with national priorities through meeting the needs of the sectors mentioned in Question 2.

The ambitions of the 2016 Higher Education White Paper (based on the Nurse Report recommendations) are demonstrated through our partnership with Imperial Executive Education, ie 'The challenges facing the world are complex, and increasingly require multi- or inter-disciplinary approaches,' and 'Our ambition is to ensure that our research and innovation system is sufficiently integrated, strategic and agile to meet these challenges, and to deliver national capability for the future that drives discovery and growth.'

Our KE strategy will encompass The Centre for Performance Science's 'Music, Health and Wellbeing, Experiential Learning, and Capturing Performance Global Challenges' for driving discovery and growth through multi and interdisciplinary approaches.

Innovation and capacity building

As stated in Question 2, the Museum's Catalyst Funded MINIM project for knowledge exchange is helping 400 small musical instrument collections to thrive by spreading best practice, increasing their online presence and knowledge base to create a national database and virtual interface for the UK's musical instrument museums. The project will enhance collaborations between UK higher education institutions and the private sector. Led by a collaboration between the Royal College of Music, Royal Academy of Music, Horniman Museum, and University of Edinburgh, a technical development partnership with Google will ensure content reaches the wider public through the Google Cultural Institute and intelligent personal assistant technology. Data will also be conveyed into major international resources such as MIMO (www.mimo-international.com) and Europeana (www.europeana.eu).

In the 2016 Music Industry [Measuring Music report](#) Culture Secretary, Karen Bradley MP is quoted: 'Of all the albums sold across the globe last year an incredible one in six was by a British artist... the value of music goes beyond the economic. People around the world get their first taste of British culture via our music, while for millions at home it is a source of entertainment and creative expression. Above all, it simply brings us joy. I want all our children, from every background, no matter what their aspirations, to have music in their lives.' The live sector has played an important part in this growth, particularly around exports, which have grown by 90% during the past four years.

In 2015 a total audience of 27.7 million attended live music events in the UK. The RCM's knowledge exchange remit, in particular under our public engagement capacity, will continue to drive up attendance at live music events for members of the public of all ages and backgrounds. Our students and staff work with young children from areas of social deprivation, through to the elderly residents of retirement homes.

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.

Knowledge Exchange via external collaborations and outreach are an essential part of the RCM's practice-based research portfolio. The quality and quantity of the impact of such interactions are measured in academics' annual appraisals, and in the gathering of information for impact case studies for the next REF.

Via the HEBCI return we will continue to monitor, track and evidence outcomes for the ratio of non-commercial income to commercial income from consultancy, CPD and facilities and equipment, and the number of graduate start-ups surviving 3 years. Additionally the RCM will continue to monitor the number of strategic partnerships and public engagement activities via HEBCI and as part of our impact gathering mechanism for the next REF.

We monitor the success of our student entrepreneurship programmes with the Creative Careers Centre through the HESA return, including the income generated, feedback from clients and annual feedback from the entire student body.

The RCM has KPIs for Research which include Knowledge Exchange. The work of the Research & Knowledge Exchange Committee is monitored through an annual report considered through our governance structures, through Senate, the Finance and General Purposes Committee, the Audit Committee, and Council. In general, practice-based research does not generate income in the classic definition of KE, however an enterprise income target has been set to develop the Centre for Performance's experiential learning CPD programme with Imperial College. CPD with Imperial Executive Education is monitored through participant feedback. Businesses taking part in custom programmes are also followed up eight months after the training has taken place, to monitor institutional level impacts. The results of this feedback will show how the programme influences user behaviour, and demonstrate the tangible benefits for the businesses involved.

The Museum's MINIM knowledge exchange project is monitored through an external HEFCE evaluator. The Museum has thoroughly evaluated the state of its facilities which are no longer fit for purpose (for KE/public engagement); the new Courtyard resources are based on this need and the reinvention of RCMM will deliver these priorities in the most efficient way.

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.

Internal capacity building and coordination

As stated in Question 1, the RCM's KE capacity will be expanded when the Research/KE office moves into expanded premises in 2018. A series of 'how to do KE' online modules will be created for learn.rcm.ac.uk, the College's new virtual learning environment, as part of a suite of materials for researchers.

Many RCM professors do not as yet think of themselves as having transferable skill sets which could be deployed in external collaborations. The new, JISC-funded staff database will give far easier access internally and externally to RCM expertise through web-based staff profiles and biographies, and help join the dots between different faculties and disciplines.

External collaboration, including the use of shared or pooled services

As a member of Conservatoires UK, the RCM holds a regular Research Forum in which KE good practice examples are discussed, the Forum also serves as a valuable basis for HEI research/KE collaboration, such as the June 2016 AHRC funded Doctoral Training Cultural Engagement Day.

The Centre for Performance Science's CPD programmes with Imperial College will be expanded through a new Enterprise Lab space in Imperial's South Kensington Library. The Enterprise Lab will act as the hub for most entrepreneurial activities for the Althea training programme, and for business incubation. A Performance Simulator will be based in the Enterprise Lab on a self-sustaining basis, under the experiential learning banner.

Use of good practice materials or networks

The RCM is a member of AURIL; the mooted merger with PraxisUnico opens up possibilities for building on best KE practice outside Social Sciences/Arts & Humanities disciplines, and new, cross disciplinary collaborations. As the latest [PraxisUnico online magazine](#) states: 'While the principles of knowledge exchange are the same as other KE/TT sectors, the emphasis, application and role of the SSAH KE professional in orchestrating the activity are distinctly different from that of e.g. a STEM professional.'

The College will continue to build on the Creative Careers department's successful track record with student entrepreneurship and employability, through its new embedded modules in the Undergraduate and Masters curricula.

The Museum will intensify its participation in the [University Museums Group](#) which provides a forum for communication and the dissemination of good practice and advocates the importance of museums' contributions to widening participation and public engagement.

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

We collaborate with 31 UK HEIs on a wide variety of projects across the College including UCL, London Metropolitan University, Kings College London, the Royal College of Art, the Courtauld Gallery, the Open University, University of Nottingham, Conservatoires UK (14 institutions) Imperial College, Royal Academy of Arts, BPP University Ltd, Royal College of Surgeons, FS University College, University of York, University of Southampton, University of Edinburgh, Oxford University Collections and the University of Cambridge.

- 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 RCM has a wealth of collaborative partnerships which inform the College's entire approach to knowledge exchange. We are working closely with local HEIs, Imperial College and the Royal College of Art, to offer an annual event for secondary schools (identified from a cold spot area) that brings together science, art and music in a way that is innovative and engaging.

We are a member of the [Healthy Conservatoires Network](#), which is pushing out [the Fit to Perform](#) initiative (part of the Musical Impact AHRC project, longitudinal study of physical and mental fitness for performance) to other performing arts HEIs and organisations.

RCM processes and facilities are brought to other HEIs for example through RCM's contribution to the programming of, and physical design of Imperial College's new Enterprise Lab space, which will embed our expertise in a sustainable, less resource-intensive way across multiple disciplines and end users.

Another important developing strand with Chelsea and Westminster Hospital (CW+) and Imperial College (with the Creative Careers Centre) is the monitoring the impact of our students' repertoire choices and performances on intensive care patients; a unique programme in Europe.

The Museum plans to develop its consultancy offer by providing heritage consultancy

and training to other HEI museums, expanding its collaborations with the University of Edinburgh, the Horniman Museum and South Kensington (Albertopolis institutions), in particular the Victoria and Albert Museum and the Science Museum.

Section B: Use of HEIF 2016-17 allocation and future HEIF priorities

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 HEBCI **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.

Information has been taken from the 2014-15 HEBCI report.

12. How is your HEIF 2016-17 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?

The RCM's HEIF allocation is used to deliver embedded knowledge exchange across multiple departments and facilities. It is used distinctively to cover the Research & Knowledge Exchange Manager's salary and pays for 0.2 of a member of the Centre for Performance Science (CPS) to advise on the development and delivery of new KE facilities and programmes for Imperial College Enterprise Lab. The investment reflects the growing interest from within Imperial in performance simulator-based KE activities from Talent Development, Learning and Development, and the MBA programme. Outside of Imperial, sources of funding for experiential learning Imperial include the University of Lancaster, Vlerick Business School in Belgium, Essec Business School in France, Panasonic, BT, and PIMCO.

HEIF is used for match-funded outreach activities for charities and trusts, and the Creative Careers Centre's Professional Engagements Programme for self-employed students.

Anticipated priorities include developing new external and internal online communication materials for RCM researchers to clearly articulate our expertise, taking on board the needs of external markets, especially with a view to the next REF.

The RCM will consider using of HEIF funds for effective engagement with external partners/industry, and the up-scaling of KE activities such as the Museum's MINIM project, bridging the gap with major commercial partners and smaller organisations.

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.

RCM Access, Disabilities and Equal Opportunities Agreement 2016-17

<http://www.rcm.ac.uk/about/governance/strategy/accessdisabilitiesandequalopportunities/Royal%20College%20of%20Music%20Access%20Agreement%202016-17.pdf>

RCM Sparks is the Royal College of Music's learning and participation programme, providing opportunities for everyone to make or learn about music at the RCM, regardless of musical ability. From weekend workshops for children to holiday courses for teenagers, vocal days for families to opera matinees for schools, RCM Sparks offers a musically enriching experience for all. RCM Sparks projects aim to break down barriers, real or perceived, and unlock musical opportunity to those who otherwise would have little or no experience of live music.

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