

## Lambert Review

### Business-HE collaboration

This submission is made on behalf of the Royal College of Music, a specialist HEI with about 570 students (normally about 30% from overseas) which provides undergraduate and postgraduate education and training, to doctoral level. After graduation, the majority of students work professionally in music and the arts, in this country and abroad.

The RCM's business links are principally with music and with education. We believe that we offer distinctive and high quality services in particular areas of demand. We welcome opportunities to collaborate with business and community partners and seek to develop and extend these relationships.

### 1 Examples of good practice

#### Formal contacts

Because of the nature of the music business, there is a well-developed network of contacts between those who identify themselves principally with 'the profession' and those working within HEIs. Many function in both capacities. Most of the members of the RCM's teaching staff are part-time: they spend the majority of their time working elsewhere as professional musicians. Most have portfolio careers that include performing (quite a number in leading UK orchestras), teaching, coaching, composing, arranging, and lecturing. Many are extremely busy, working both in the UK and abroad. Some manage part-time professional ensembles; some are 'one person' businesses.

Curriculum design, validation and review, teaching and assessment all regularly involve professionals active in 'the business' – some who are regularly associated with the RCM and others who have only occasional contact. The Postgraduate Programme, for example, includes a pathway for those wishing to specialise as orchestral musicians: a key part of the final examinations involves members of the London Symphony Orchestra who, for part of the examining process, play alongside each of the students being assessed and subsequently determine individual assessments.

At the RCM performances are an integral part of the learning and teaching. For ensemble performances, the College invites leading professionals to work with students, and so ensure that the standards achieved and the working methods equip students to succeed professionally. In the past year, students have given concerts under the direction of conductors such as Sir Roger Norrington, Andrew Litton, Bernard Haitink. Last December's performance of *Albert Herring*, described in the press as follows: "...would have won acclaim for any professional company...could stand comparison even with Glyndebourne's virtually definitive staging. All the individual performances were excellent." Michael Kennedy, *The Sunday Telegraph* (on *Albert Herring*, November 2002). This production was directed by Sir Thomas Allen, who is also one of the members of the RCM's Governing Body.

Most members of the RCM's Governing Body, are from the world of business. In addition to staff governors, the list includes: a prominent non-executive director with extensive business experience and contacts; two executive directors and a former Finance Director, all from major companies; two internationally established professional musicians; two vice-chancellors; a CEO from the banking sector; a City

lawyer and a personnel professional. Both individually and collectively they are able to bring relevant and up-to-date experience of business practices.

### **Collaborative R& D projects**

#### *A Common Approach*

The RCM has recently completed a project, *A Common Approach*, undertaken jointly with the Federation of Music Services (which advises on instrumental music in schools) and NAME (the National Association of Music Educators). The RCM obtained the funding for the two-year project from The Leverhulme Trust, provided professional input and project administration. The output from the project is a major publication, providing guidance for instrumental teachers at all levels. This has now been published and is being sold to music services in this country and abroad.

#### *Project with Boosey & Hawkes (Music publishers)*

The College has a TCS with Boosey & Hawkes, to support the cataloguing and exploitation of their archive. This took time to plan, and was possible only because of long-standing personal contact between the RCM and senior colleagues at Boosey & Hawkes. The project was initiated by the RCM. In the arts, there seems to be little awareness among business colleagues of the existence of such schemes, or their potential.

A project to enable Consignia (the Post Office) to exploit materials (film scores) in their archives is also in hand. The time being taken to establish a mutually agreed basis for this work, and to deal with IPR, is making this a more laborious venture than it should be.

### **Placements**

The RCM has a centre (the Woodhouse Centre) whose key purpose is the development of students' professional skills. Through the RCM's External Engagements Office, members of the public and corporate clients can engage student and alumni musicians as performers, teachers, amateurs and composers. Through this service, in place since 1926, the RCM has generated strong, continuing links with business and the professions; recently, students have been involved in innovative product development research with marketing companies. Some RCM ensembles, notably Prince Consort Percussion, have participated in management development sessions with KPMG and Arthur Andersen. Between September 2000 and April 2003 285 companies have employed RCM musicians.

### **ABRSM**

The Associated Board of the Royal Schools of Music (ABRSM), a national and international music examining body, now with a major music publishing arm, was established by the Royal Academy of Music and the Royal College of Music over a century ago, in the 1890s. Through the work of the ABRSM, the RCM has developed many links with the music business.

### **How these relationships came about**

Neither the RDA (London Development Agency) or the SSC was involved in any way in establishing these relationships. Because of the specialised nature of these links, the RCM does not envisage that this is how they would begin, although we would, of course, welcome input from either or both of these agencies.

For a number of the partnerships in which the RCM is involved, closer links between DfES and DCMS could do much to facilitate the process. There is a DCMS task force chaired by Dr Kim Howells, which aims to strengthen such links. It was a source of

somesurprise that the DCMS *Creative Partnerships* initiative, intended to bring artists and schools together, was launched without any apparent contact with HEIs or FECs, even those who were already working with schools and other community groups in the areas where the new partnerships have now been established.

## **2 Barriers to development of more such relationships**

The principal barriers that we have experienced are:

- Time
- Money
- Readiness on the part of business to work with a specialist HEI
- Arrangements for IPR
- Willingness to pay full cost for services
- Lack of liaison between Government departments (e.g. DfES, DCMS, DTI) over projects that have potential for joint support

The barriers created by HEIs that we recognise relate to HE funding. None of the delays that we have experienced have related to priority setting or decision making in this institution.

In our situation, shortage of time and money seem to be the principal barriers on both the demand and supply side. Most publicly-funded arts organisations, who would often benefit from drawing on expertise available, lack funds to commit to development work; grants, such as those provided regionally or nationally from bodies like the Arts Council, rarely encourage links with HEIs as ways of pursuing common goals. Commercial organisations are generally unaware of the opportunities available, and view institutions such as the RCM as lacking the expertise to work with them. We have a 'one-stop shop' (a Business & Community Services Unit), and a brochure, setting out what we can offer: At present, the RCM cannot itself afford the time and money required to invest significantly in raising the profile of these services.

## **3 How business can attract the best graduates and postgraduates**

The quality of graduate recruits to the music business is generally regarded as high. There are close links between the relevant professional bodies and HEI providers, and regular dialogue. It is through means such as this that the music business communicates its needs for specific skills and for the development of relevant courses, or elements within existing courses.

The Woodhouse Centre (*see above*) has an advisory group (representing key sectors of employment for music graduates). The group, which meets regularly, has a large group of mentors – active professionals, who have volunteered to make themselves available to offer advice and guidance to students - in addition to the professional services provided by the full-time staff members of the Centre. Services of this kind (which are also available to students for five years after graduation) help to ensure that links between business and HEIs remain close.

Where there is currently difficulty in attracting the best graduates is into teaching. Primary and secondary teaching training courses are not attracting music graduates. The reasons for this are beyond the remit of this review, but the issues are serious, and this institution is doing what it can to urge that changes are made to ensure that the high quality graduates needed are attracted into teaching.

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