

Institution: University of South Wales

Unit of Assessment: 33B Music, Drama, Dance, Performing Arts, Film and Screen Studies

## Section 1. Unit context and structure, research and impact strategy

## Context

The Royal Welsh College of Music and Drama (RWCMD/The College) is a conservatoire that has been recognised as a “powerhouse of innovation and collaboration across the performing arts,”<sup>1</sup> and was rated the number one drama school over several years during the assessment period in *The Guardian* UK league table.<sup>2</sup> However, this submission to the REF, which is the first the College has made in its own right, represents a critical moment in its evolution as it seeks to fully inhabit its role as a national conservatoire and grows to play a mature part in higher education. Part of the University of South Wales (USW) group, the College trains 800 artists at undergraduate and postgraduate levels, preparing them to succeed in a wide range of disciplines including opera, musical theatre, design, stage management, and arts management. It is also a major arts centre, producing the largest number of annual theatre productions in Wales, and attracting over 40,000 visitors a year to its concerts, shows and plays. Through its pioneering programmes and world-class facilities, RWCMD serves students and audiences from around the world and produces interdisciplinary, collaborative and practice-based research that leads to impacts particularly on arts industries. As well as its global reach, it takes pride in serving the people of Wales, especially through its outward-facing approach, which enables it to meet the needs of the rapidly changing landscapes that demand new forms of professional practice, social engagement, and economic models. By providing critical infrastructure for the arts, and by embracing the civic mission embodied in its status as a national conservatoire, it is crucially aligned with USW by being committed to the Well-being of Future Generations (Wales) Act of 2015.

Of the 18 RWCMD staff included in this submission – which is part of the USW D33 multiple offering – 15 are full-time. They work across the College’s departments, which include Design for Performance, Drama, Music and Stage Management. Most research outputs are practice-based, and the diverse approaches evidenced in the submission underline RWCMD’s interdisciplinary and collaborative strengths as well as its aim to effect positive change. Design for performance is represented by **Brophy’s** sculptures, **Crowley’s** large-scale exhibitions, **Hall’s** set design, **Edge’s** costumes, and **Evans’s** installations, demonstrating a range of impacts in the worlds of film, theatre and sculpture. The theatrical productions of **Logue**, **Munby** and **Reeves** engage with social and aesthetic issues and show a commitment to communicating with diverse, contemporary audiences. They also embrace critical thought on performance practice and the ethics of performance. The musical compositions and technological advances in **Hardy** and **Marcenaro’s** outputs, and **Hardy’s** impact case study, are evidence of new working practices that have changed the music industry. In particular, **Hardy’s** development of a team of composers, including RWCMD graduates, has enabled him to complete a significant number of projects over the assessment period. Through their focus on pedagogical practices, well-being and inclusive training in the performing arts, the projects of **Gaunt**, **Gardiner**, **Sanderson** and **Price** aim to evolve professional practice and improve the practical and educational experiences of the field’s students and professionals. **Gaunt’s** work, especially through her collaborative partnerships, has had a decisive impact on how conservatoires evolved their learning environments and pedagogies to open to the demands and opportunities of contemporary contexts. **Rhys-Evans’s** work is that of a musician with a committed social mission whose projects aim not only for outstanding artistic quality, but also involve strong curatorial and community engagement agendas. Through their archival studies, **Smith** and **Phillippo** are

<sup>1</sup> Rupert Christiansen, *The Telegraph*, 11 September 2013

<sup>2</sup> <https://www.theguardian.com/education/ng-interactive/2018/may/29/university-guide-2019-league-table-for-drama-dance>

helping to reclaim important pieces by neglected composers. By furthering relationships with archives across Wales, **Smith's** work has provided a platform for original research by students, allowing them to become immersed in the investigation of primary sources, and shining a much-deserved spotlight on Welsh music.

During the REF 2014 audit period, the College was in the process of completing major infrastructure projects and dealing with governance issues and an acutely challenging funding environment. Consequently, while **Crowley** was included in the University of Glamorgan's 2008 UOA 65 submission, RWCMD did not submit in 2014. The significant improvements to infrastructure and facilities that have since been completed form the background of **Crowley's** impact case study, which focusses on the legacy of hosting World Stage Design at RWCMD in 2013. This event attracted 13,000 visitors, had 100 exhibitors and over 40 public performances, and generated global media coverage.

Following the 2018 appointment of **Gaunt** as Principal, RWCMD has moved beyond this earlier building phase by extending its established reputation through a more systematic approach to research supported by appropriate infrastructure. RWCMD's ambition is to embed research as a fundamental part of professional training in a conservatoire, a goal articulated in the Ten-Year Vision and Strategic Plan adopted in Autumn 2019. Central to this goal is to establish a clear identity for RWCMD research and knowledge exchange for the creative industries with an emphasis on new artistic work and creative practice. RWCMD is committed to launching a doctoral programme, creating a structured environment for knowledge exchange, and funding the work of early career researchers (ECRs) as well as supporting research leadership. Further objectives include developing externally funded collaborative projects and implementing the fruits of these projects into the content of the various degree programmes. In addition, RWCMD aims to transform its programme for student-led projects, RepCo, into a more comprehensive ecology of creative research and start-up support, and to imagine new forms of public engagement.

## Research Strategy

During the assessment period, research was undertaken primarily through research and scholarly activity days and agreed periods of leave for research active staff. Additional limited funds agreed by the College's Research & Innovation Committee have supported in whole or in part several important projects, such as those included in this submission by **Reeves** and **Smith**. RWCMD will adopt a new Research Strategy in 2021 that articulates a thoroughgoing approach to supporting staff research, especially that of ECRs, and creating an environment in which staff consider themselves not only practitioners but part of an active research community. In addition to QR, RWCMD is exploring various income sources to fund new initiatives and establishing a structure to help staff bid for external grants and funds from end users through commissioned research contracts. An early success of this policy was securing funding for the Foyle Opera Rara Collection archive. The College plans to ring-fence funding for research, to aim resources towards research students, and to provide further support for special collections and information services.

The Principal enlarged the Research & Innovation Committee in Autumn 2019 and has begun transforming it from an awarding body into one that directs RWCMD research strategically. The Committee will more deeply embed research's position at the College, as well as bolster its relationship with innovation, a core strength of the institution. Raising the research profile of the institution, its departments and staff – whose research endeavours and professional practice will be more clearly highlighted – is a particular goal over the next five years. This includes Committee oversight of undergraduate and postgraduate research projects, which have increased greatly in number over the assessment period and been praised by external examiners. The College will also support interdisciplinary work across departments with targeted funds. The Research & Innovation Committee will be responsible for enhancing research partnerships and networks for knowledge exchange. It will also keep abreast of the latest developments in the sector, research councils and the arts generally – forming a bridge to other

higher education institutions and the wider world – and track and measure impact and oversee research partnerships. A sub-committee will devise a more robust ethical framework for research in line with the Concordat to Support Research Integrity.

Multidisciplinarity and diverse methodologies are central to RWCMD and build naturally on the College's strengths. The flagship David Seligman Opera School, inaugurated in 2017 in collaboration with Welsh National Opera, provides training in all the operatic disciplines, as well as design, stage management and arts management. New courses, such as the Master's in Opera Directing, developed and led by **Constantine**, whose book forms part of this submission, is a strong example of practice as research. Meanwhile, the new BA in Musical Theatre will provide another significant avenue to professional activity and research as practice. RWCMD already has written significant research elements into all of its programmes, from undergraduate level upwards, which should enable the smoother implementation of its research aims. The College's Master's programmes have been streamlined to offer more specialist pathways, such as for orchestral musicians, players/composers and opera directors, all of which will lead to more specialist research study, as will the new MA in Collaborative Practice. The latter MA will be introduced into the postgraduate curriculum to be validated in 2021 and will form a major source of research interest into interdisciplinary activity.

Students are given the opportunity to lead on major projects through the RepCo programme, which is expanding annually, and helps integrate students into the College's wider research culture. The Kurt Weill performance projects undertaken by master's student Jose Bustamante Eduardo have already resulted in his outstanding dissertation on Weill. Students also led the production of *L'Histoire du soldat*, which involved collaboration with members of the dance department at USW. Student and staff composers present work through the popular Atmospheres festival, and many also have their work premiered by the BBC National Orchestra of Wales through the BBC's contemporary music programme.

## Impact

Our vision, as articulated in the College Strategic Plan, is to inspire and change lives, to connect and transform communities through the arts, and to represent Wales as a distinctive cultural and creative force across the globe. Impact is prioritised and measured by connecting our research-active staff and early career researchers to the professional field and to supporting them to thrive and influence the direction of the wider arts professions.

The College measures its impact through collaboration with industry partners and will deepen those relationships by strengthening the potential for collaborative research and innovation, and reach. Partners include Welsh National Opera, BBC National Orchestra of Wales, S4C, Theatr Clwyd, National Youth Arts, and the Sherman Theatre, as well as an international partnership with the Shanghai Theatre Academy in China. Student placements with these partners are central to RWCMD's relationships with them. Partnering with the Central Academy of Drama in Beijing, China, the College has joined a research project on the educational role of drama in the development of children's aesthetic psychology. This will eventually in £15,000, though delayed by Covid-19, evidencing the development of new avenues of research funding.

The College is also aligning with the innovation and engagement framework USW has in place with funding from HEFCW. RWCMD is putting together a funding submission for a project in Drama with UCAN, a creative arts co-operative for blind and partially sighted young people. The College is a member of CUK, the Federation of Drama Schools, and the European Association of Conservatoires. It aims to explore further partnerships, particularly with European institutions that have similar strengths. One such idea is to build relationships with major European opera houses to develop a repository of teaching and research materials for the College. RWCMD has access to the Research Wales Innovation Fund and USW programmes such as the Knowledge Exchange & Innovation Fund.

## Section 2. People

In keeping with the wider conservatoire sector, evolution is required to fully embrace a research agenda. Because its primary focus is as an institution that trains practitioners for careers in the performing arts, the RWCMD has not historically emphasised hiring staff with advanced academic qualifications. But over the last 25 years, conservatoires have been joining the research mainstream, becoming leading exponents of practice-based and artistic research. Though the College is implementing a systematic research infrastructure at a relatively late stage, it has learned from, and is building upon, the work of its partner institutions in the sector. Recent hires, such as **Rhys-Evans**, Director of Music, and **Munby**, Director of Drama Performance, both of whom are included in this submission, indicate the direction the College is taking towards hiring research-active practitioners with an international profile who are engaged with the arts and in society more broadly. These appointments represent the College's first major steps towards achieving greater impact through its research. Their leadership on the collaborative and interdisciplinary agenda is evidenced by the films produced in **Munby's** first full term, which included scores written by RWCMD student composers. The College is also initiating an artists-in-residence programme, which will enhance annually the College's understanding of the sector's changing nature. The inaugural appointee is Chinonyerem Odimba, an award-winning Bristol-based playwright, screenwriter and poet, who is Writer-in-Residence for the 2020-21 academic year. In May 2020, the College appointed a Director of External Affairs, Kate Stokes Davies, who will oversee partnerships and outreach, and offer impact measurement support.

The work of a considerable number of full-time research-active staff forms the core of this submission. Those with a significant responsibility for research are allocated 20% of their time to devote to research in accordance with the USW Academic Workload Model. Of the 18 staff included in this submission, 15 are full-time. In preparation for this REF submission, these staff members received mentoring through line management. However, the overall percentage of part-time staff at the College is high. This largely reflects the College's aim to employ professionals who are leaders in their fields, and whose higher education work therefore forms only part of their portfolio. As part of its new Research Strategy, the College will encourage these part-time staff to become more fully involved in the research process through focussed research mentoring and support in applying for external grants and other funds. Senior staff will receive research leadership training so they can offer better guidance to part-time staff and ECRs.

The College is introducing clearer routes to career progression for research-active staff according to the Concordat to Support Career Development for Researchers. This will include awards and promotion, and funding to attend conferences and join UK and international organisations devoted to their disciplines. All staff are currently invited to submit annual research and scholarly activity reports, but these will be extended to include a more formal submission of research plans. Annual appraisals will be expanded to emphasise research and its impact. Articulation of research objectives within appraisals will be expanded to connect with the Research Strategy, funding opportunities, training and career development, and pathways to impact. Staff are active in the research forums of Conservatoires UK, enabling the College to develop a tailored approach for staff progression in line with its sister institutions. To build an appropriate corpus of staff with doctorates and supervision experience, existing members of staff have been encouraged, and given the time and support, to pursue doctoral awards. The College also intends to introduce sabbatical leave for all researchers.

The validation of a doctoral programme is on the immediate agenda, with development of collaborative doctoral awards an early priority. This programme will cement the place of research as the third pillar of the College's overall profile, alongside professional training and its role as a national arts centre. The doctoral offering will build on the industry-facing Bachelor's and Master's programmes that already deeply engage students in practice-based research. The Master's degree programmes are being developed to build a larger group of advanced students, and to show a clear route of transfer between the postgraduate levels. Over the assessment period, the number of Master's students in all departments rose from 178 to 216, with a retention

rate close to 100%. The College's links to industry provide undergraduate and postgraduate students with highly valuable placements and contacts which integrate them into the various professional cultures. During the assessment period, students have benefitted from placements at the National Theatre's scenic workshop and drafting department, the Royal Opera House in costume and props, and the Royal Shakespeare Company across all departments. They have also had placements with individuals such as Ray Holman, costume designer for *Dr Who*, and puppetry artists such as Max Jones and Rachel Canning. The College's close association with Bad Wolf Productions enabled students to work in all departments on several major productions, including the television adaptation of *His Dark Materials*. The relationship between RWCMD's Opera School and Welsh National Opera has meant that virtually every professional production now involves the work of students, both onstage and backstage. The College will engage with programmes such as Welsh Crucible to ensure that its researchers play a leading role in national debates and are instigators in cross-disciplinary collaboration.

This professional environment has provided students with the platform for impressive achievements. Many have become industry leaders following their graduation. Recent successes and awards during the audit period include: [text removed for publication] Blaise Kaumbu Malaba (MA Opera Performance) – named rising star in BBC Music Magazine, September 2020; Tianyi Lu (Orchestral Conducting) – First Prize at the 9<sup>th</sup> Sir Georg Solti International Conductors' Competition, September 2020; Chanae Curtis (MA Opera Performance) – Annie in *Porgy and Bess*, The Metropolitan Opera, Jan-Feb, 2020; Gareth Treseder (PGDip Voice) – BBC Music Magazine's Christmas Cover CD contains Gareth's setting of Wordsworth's *The Minstrels*, commissioned and performed by the BBC Singers, December 2017; Andrew Wareham (MMus) – Young Composer in Residence, Black Dyke Band, April 2018; Teleri Hughes (MA Musical Theatre) – Nominated for The Stage Debut's best actress in a musical for *Spring Awakening*, Hope Mill Theatre, Manchester, September 2018; Chris Reilly (MA Acting) – Best Actor Scottish BAFTAs for *The Last Post*, 2018; Rose Revitt (MA Design for Performance) – Won The Stage Debut Award for Best Designer for her set and costume designs for *Dr Korczak's Example*, The Leeds Playhouse, September 2020; Andre Henriques (MA Opera Performance) – title role in *Don Giovanni*, National Theatre of San Carlos, Lisbon, December 2019; Isaac Shieh (MMus) – finalist in the International Horn Society Natural Horn Competition, November 2019; and Lauren O'Leary (MA Acting) – Best Actress in a Play at The Stage Debut Awards, for *The Awkward Years* at The Other Room, Cardiff, September 2019.

The College already has a vigorous research training programme at Master's level in Music, which will serve as the foundation for the future doctoral offering. Students receive instruction on methodologies, writing dissertations, and working with archives, such as the College's own Foyle Opera Rara Collection. Students can also take modules on presenting at conference and delivering public talks on a range of topics. All students must complete modules that develop the professional skills they need to thrive in their disciplines.

RWCMD will initiate a series of research events presented by invited guests as well as current staff and students, which can also be linked to the College's extensive creative programme. The College's venues and professional services enable it to host high-level conferences and symposia.

### Equality and Diversity

In November 2020, RWCMD intends to publish its Strategic Equality Plan – a historic step forward in the College's development as previously RWCMD had been covered by the USW plan. This was preceded by the key appointment, in 2018, of the College's first International Chair of Diversity, Uzo Iwobi, followed by the appointment of its first Student Voice Officer, Michael Lowe, in 2019. The Strategic Equality Plan covers eight key objectives: culture and governance; collaboration, communication and public engagement; diversity of student body and experience; attracting, retaining and developing staff; accessibility; inclusivity in professional practice; equal pay; and data collection and monitoring. These objectives will be met through

specific targets monitored annually through Equality Action Plans. In the Strategic Equality Plan, the College:

- Commits to creating an inclusive environment in which everyone treats each other with dignity and respect;
- Expects all working groups and committees to consider the diversity of their membership and the impact of their decisions on those with protected characteristics;
- Expects everyone to be aware of equality issues;
- Ensures that all learning and teaching is accessible and inclusive;
- Certifies that all policies, procedures and strategies reflect the College's commitment to equality.

RWCMD signed up to the Performing Rights Society Keychange Initiative, pledging to achieve:

- 50:50 gender balance of headline artists appearing within the music visiting artists programme annually by 2022
- 50:50 gender balance of artists appearing in bands and ensembles within the music visiting artists programme annually by 2022
- 50:50 gender balance of students appearing in RWCMD performances and productions annually

The College has also targeted combined scholarship and bursary support for students from low-income backgrounds, which will be ringfenced for incoming students from 2021. Equality, diversity and inclusion objectives will be embedded within degree programme portfolio development and annual monitoring from 2020/21, with equality impact assessments required for all revalidations. The College will have increased diversity within the staff professional support in Student Services in place for the academic year beginning in September 2020.

### Section 3. Income, infrastructure and facilities

In 2011, RWCMD completed £22.5 million of work on state-of-the-art facilities, which allow it to engage in practice-based research across disciplines. These facilities included the Dora Stoutzker Hall, Wales' first purpose-built chamber music recital hall; the Richard Burton Theatre; four state-of-the-art double-height rehearsal studios for drama, and the Linbury Gallery for exhibitions. The new infrastructure attracts leading professional artists, such as those featuring in the Steinway Recital Series and the Schubert Song Series, and provides students with incomparable spaces in which they can learn their trades. The new additions complement extensive existing facilities, such as the advanced technology studio for composition and electronic music. The College also benefits from the Anthony Hopkins Centre, which has two large recital galleries, the S4C Television Studio Theatre, a professional recording studio, and a courtyard performance space. Since the completion of these projects, the College added in 2020 the Llanishen Studios, which will host the new Foundation Degree in Scenic Construction. This programme will include five placements for every student in the film, television and theatre industries with our industry partners. The College recently launched an online radio station, which plays the compositions of staff and students and is part of the swift development of the digital creative programme. The College's facilities make it one of the country's most versatile arts centres, providing students with training while enabling them to have contact with real world practice and work with diverse communities and top artists.

In 2018-2019, the College hosted 384 ticketed performances, attended by 39,452 people, and 65 non-ticketed performances, attended by 2,858. The wider community makes extensive use of the College's facilities, with 22,716 people attending 167 external hires. These annual numbers have been constant throughout the assessment period, demonstrating the College's ability to deliver consistently at near capacity. When required, such as when **Crowley** brought World Stage Design to RWCMD in 2013 (the subject of an impact case study), the College has the flexibility to meet the added demand and overall attendance reached nearly 45,000 that year.

The College was the UK's first all-Steinway conservatoire, beginning the relationship in 2009 with the delivery of 62 new pianos. 24 more Steinway pianos were delivered in summer 2020, making RWCMD Europe's first Steinway-exclusive conservatoire. The new additions include two Spirio grand pianos. RWCMD is the first to adopt this new, industry-leading technology, which makes remote recitals a reality. All of the instruments are maintained by Steinway & Sons to the highest professional standards.

The College Library holds over 70,000 items covering a wide range of material in various formats, as well as 11 special collections and archives. The Foyle Foundation provided RWCMD with the largest grant it has ever made in Wales, allowing the College to acquire The Foyle Opera Rara collection – over 5,000 pieces of archive material. The College secured funding for a professionally qualified archivist to catalogue the Rara collection and make its contents available online. The Library has also been awarded a National Manuscripts Conservation Trust grant, enabling the conservation of 37 irreplaceable manuscripts from the Foyle Opera Rara collection, including material by Donizetti and Bellini. The Library also houses the Drama Association of Wales (DAW) collection. Comprising 40,000 individual plays, the DAW collection is the UK's largest lending repository of scripts in English. It also includes material in Welsh and eight boxes of manuscripts from playwriting competitions, as well as other archival material relating to the history of amateur theatre in Wales. There are collections of the Welsh composers Alun Hoddinott, Melvyn Burtch and Graham Whettam. These collections highlight the College's distinct research potential. In addition to its collections, the College is partnering with various archives in Wales, such as that of Tŷ Cerdd, to better facilitate research into the work of creative practitioners throughout the country, both historical and present-day.

The Library has several digital resources, including four full-text databases (Sage, JSTOR, the Times Digital Archive and RILM), as well as Drama Online, Digital Theatre Plus, Naxos, IPA Source, and Oxford Music Online. Reciprocal borrowing agreements with other local institutions (Cardiff University, Cardiff Metropolitan University and The University of South Wales), as well as the SCONUL access scheme, allow all RWCMD students to access items through this extended network. In line with USW, the College uses Pure to catalogue the work of research staff.

The College has accelerated plans to increase resources for capturing performances and rehearsals to facilitate research into its primary disciplines. This includes an upgrade to state-of-the-art technology in all classrooms to further improve the blended learning approach the College has moved towards during the Covid-19 pandemic. RWCMD can now digitally broadcast live concerts, and has begun to build a library of material through the adoption of Planet E-Stream, which offers students access to BBC archives and other databases. There is a plan to build more library space to accommodate doctoral students, and the potential to utilise spaces offered by USW, as well as to share doctoral supervision.

## Section 4. Collaboration and contribution to the research base, economy and society

### Collaborations, Networks, and Partnerships

Staff members have been highly active in collaborations at local, national, and international levels. Examples include: **Constantine** has collaborated with English National Opera to devise and establish ENO Opera Works, a year-long programme focusing on the dramatic training of opera singers, which, over the decade from 2010, has trained over 200 young artists, including singers, directors, designers and sound designers for work at ENO and beyond. **Gaunt** has worked extensively with international colleagues, serving as the Chair of Working Group 1, and Chair of the Content Steering Group for the European Association of Conservatoires (AEC) Strengthening Music in Society project, funded by Creative Europe (2018-20). She was also a Lector at the Royal Conservatoire of the Hague, Netherlands (2017-18), and CERADA Visiting Professor at the Sibelius Academy, University of the Arts, Helsinki, Finland (2014-18). **Hall** has collaborated with Debbie Seymour on the LAMDA MA directing course. She worked with Race Council Cymru on a project involving cleaning staff at RWCMD. She has also collaborated with

the JMK South West Director's Group, and has worked with Bristol Council as artist-in-residence in Bristol children's centres. **Hardy** collaborated closely with recent RWCMD graduate Tic Ashfield on *The Gathering* for National Theatre Wales in 2014. This involved composing music for an environment-based, site-specific theatre performance, including sound recordings installed within the landscape across the south side of Eryri / Snowdon, and featuring the extraordinary presence on the mountain of the local Deiniolen Brass Band. The autumn performances, which also featured a team of professional shepherds and their sheepdogs, took place, led by a cast of around 50 performers, crew and guides, across several square miles of the steepest parts of Snowdonia National Park. With assistance from Benjie Talbott and Tic Ashfield, **Hardy** also collaborated with the BBC National Orchestra of Wales to produce *The Hunchback in The Park* for Aardman Animation and BBC Online. This project included music composed, orchestrated and conducted by **Hardy** for an animated film around the poem by Dylan Thomas, which was read by Michael Sheen. **Hardy** was commissioned to write the soundtrack for the film *Steel Country* (2018), screened at the Dublin, Edinburgh and Canadian film festivals, and with a further US and UK release. For National Theatre Wales, he recorded actors' voices and other materials, and created scores for several projects including *Storms 1* (performed in Pontrhydfendigaid), *Storms 2*, about the 1919 Cardiff Riots (performed in Cardiff), and *The Tide Whisperer* (performed in Tenby, Pembrokeshire). **Marcenaro** has worked with the National Museum Wales on the music for their "Tim Peake's Spacecraft and virtual reality experience" exhibition (2018-19). **Price** has collaborated with Dr Alan Watson (Reader in Anatomy and Neuroscience, Cardiff University) on several studies on the physiology of brass performance. Between 2013 and 2017, their work was supported by a multi-conservatoire AHRC grant for "Music Impact". **Sanderson** has formed a voice and guitar duo with Mark Wilde of the Royal Academy of Music (2014-2020), and a guitar duo with Zoran Dukic of the Royal Conservatoire, The Hague. **Smith** has collaborated with Tŷ Cerdd since 2016, working on performances of music from its archives, both personally and with students from the RWCMD, some of which were featured on the *Carthen Cerdd* and *Welsh Impressions* CDs.

## Boards

Staff members have served on key academic and industry boards, evidencing the College's commitment and contribution to its partners' strategic development. **Crowley** was Chair of the Society of British Theatre Designers from 2011 to 2019 and is now a Director. Since 2003, he has been UK Chair for the Education Committee of the Organisation of International Scenographers, Theatre Architects and Technicians (OISTAT). **Gardiner** is an Advisory Panel Member for the Review of Jazz in England, All Party Parliamentary Jazz Appreciation Group. She is also on the Ivors Academy Jazz Committee (The British Academy of Songwriters, Composers and Authors). **Gaunt** is a member of the Peer Review College, AHRC (2017-), and a council member of the Royal Philharmonic Society (2019-). From 2015 to 2019, she was on the International Advisory Board for the Queensland Conservatorium Research Centre, Griffith University, Australia, and from 2014 to 2018 was on the Advisory Board for the Centre for Excellence in Music Performance Education, Norwegian Academy of Music. She was the co-editor from 2014 to 2018 of *Music Performance Research*. **Hall** is a panellist for Freelancers Make Theatre Work on training opportunities in theatre. **Price** is a trustee of the Mavron String Quartet, and on the Education Advisory Committee for The Benedetti Foundation. **Smith** is a trustee for the Mervyn Burtch Foundation and was a member of the European Opera Academy Artistic Council (2018-2020).

## Invited lectures, performances, and other activities

Colleagues have given several lectures and performances over the assessment period. Examples include: **Crowley** presented "Working Practice as a Designer" at the Budapest October 2017 OISTAT Executive Committee meetings and Education Commission and was Project Leader and Exhibition Designer for the OISTAT50 celebration in 2018. He was a guest speaker at The United States Institute for Theatre Technology education commission and conference, Fort Worth, in 2014. He has been the designer for 17 theatrical productions over the assessment period for The Torch Theatre, the Black Rat Theatre, and Jagsthausen Festival,

among others. He was the exhibition manager at the Victoria and Albert Museum “Make Space” exhibition for the Society of British Theatre Designers (2015), and the coordinator for their “Staging Places” exhibition (2019). **Hall** led a ten-day workshop for CYSTAT, The Cypriot Centre for Technical Theatre Artists, which resulted in a public exhibition of research, drawings and models. **Gaunt** delivered the keynote at the Diplom in der Tasche Symposium, University of Music and the Arts, Vienna, Austria (November 2018); the ArtsEqual lecture generalis at the Sibelius Academy, University of the Arts, Helsinki (February 2017); the conference keynote, “Towards a framework for ensemble and collaborative learning”, at the CERM conference, Norwegian Academy of Music (November 2016); and a presentation at the Shanghai Grand Theatre Arts Group Arts Leader talks (December 2019). She was the Director of the Reflective Conservatoire Conference “Creativity and Changing Cultures” (2015), and “Artists as Citizens” (2018), at the Guildhall School of Music & Drama. She was the Director of the bi-annual ICON seminars between 2014 and 2018, and a member of the organising committee for the AEC Annual Congress in 2020. **Hardy** co-presented at The Association of British Orchestras Conference (Cardiff, 2018). **Logue** was an invited speaker on “The Future of Postgraduate Training” at the Federation of Drama Schools Conference (2019). **Marcenaro** has helped to organise the Atmospheres Music Festival at RWCMD (2014-2020). **Phillippo** conducted performances of Rossini’s *Mosè in Egitto* (2014), and Mozart’s *Die Zauberflöte* (2015) for Welsh National Opera, and was the soloist in Mozart’s Piano Concerto No. 21, K. 467 at the Fishguard Festival, St David’s Cathedral, with the orchestra of WNO, conducted by Carlo Rizzi (2016). **Price** presented “Institutional Relevance” at the AEC Annual Congress and General Assembly, Graz, Austria (2018). **Sanderson** has toured extensively throughout the assessment period, giving notable performances across the US in 2014, and in Europe in 2019, from the Long Island Guitar Festival (USA) to the Kutna Hora Guitar Festival (Czech Republic). **Smith** presented “Making connections: using work-based learning to increase the confidence of conservatoire music students” at the Association of European Conservatoires LATIMPE conference in Oslo, Norway (October 2018).

### Consultancies/External Examining

**Crowley** served as external consultant for the Royal Central School of Speech and Drama’s BA Theatre Practice Periodic Review (2017). **Gardiner** conducted a review of the BA (Hons) Jazz for Middlesex University in 2016, and is an external examiner for Leeds College of Music (2018). **Gaunt** has served as consultant for music leadership and teacher development at Northwestern University, Potchefstroom, South Africa (2018); on teacher development at the Norwegian Academy of Music (2017) and at the University of Music and the Arts, Vienna (2016); on curriculum renewal at the Danish Royal Academy (2018); on institutional leadership and teacher development at the Queensland Conservatorium, Griffith University (2016 and 2017); and on curriculum and teacher development at The Royal Conservatoire of the Hague (2015). **Hardy** was invited to conduct a review of the composition courses at the National Film and TV School [NFTS] at Beaconsfield, 2019, and has examined doctoral work for Royal Holloway University of London, 2018-2019. **Price** is an ABRSM Diploma examiner (Conducting, Teaching and Instrumental), and is also a Diploma Syllabus Advisor (2013-). He has served as external examiner at Chetham’s School of Music and is the Brass Assessor for the Purcell School. He has been the external brass examiner at the Birmingham Conservatoire (2017) and the Royal Northern College of Music (2016). He is on the Advisory Committees for the National Youth Brass Band of Wales (2012-), and the National Youth Orchestra of Wales (2009-). **Sanderson** was a consultant for the Trinity College of Music Examination Board in 2019, and for the London College of Music Examination Board in 2020. **Smith** is the External Examiner for Performance Pathways, starting in Sept 2019 (four-year term), for the Guildhall School of Music and Drama: Guildhall Artist Masters, and will be the BMus External Examiner for the Royal Marines Music School beginning in September 2021.

### Awards

Researchers at the College have received numerous industry awards. **Constantine** is co-Artistic Director of the multi-award winning LIVEARTSHOW, a company making new work with

music. The company won the MTN Award for Best New Musical for *The Future for Beginners* at the Edinburgh Festival. Previous shows *Rhinogold* and *Manga Sister* (Time Out Critic's Choice / Best Theatre of the Year) were at the centre of the 2017 season in which The Yard Theatre won the Peter Brook Empty Space Award. **Crowley** received an honorary doctorate from Swansea University in 2016. **Munby** directed *King Lear* (starring Ian McKellen) at the Duke of York's Theatre, West End, which was nominated for Best Revival at the 2019 Olivier Awards; directed *King Kong: Legend of a Boxer* at the Fugard Theatre, Cape Town (2017), for which he won Best Director at the South Africa Naledi Theatre Awards, and was nominated for Best Director at the Fleur du Cap South Africa Theatre Awards; and directed *Twelfth Night* at Sheffield Theatres (2014), which won Best Touring Production at the UK Theatre Awards. **Rhys-Evans** presented the BBC1 documentary series, *All in the Mind*, which won a BAFTA Cymru Award for Best Documentary. **Sanderson** received a Winston Churchill Fellowship in 2015.

### Adjudication panels

**Crowley** was a Curatorial Panel Member for Design for Performance at World Stage Design 2017 in Taipei, Taiwan. **Gardiner** was a panellist for the British Composer Awards, BASCA (2018), and for Eisteddfod Genedlaethol (2018). **Marcenaro** has served as an adjudicator for Best Sound Design for Bafta Cymru (2013). **Munby** is Chief Panellist for the Michael Bryant Award, as well as panellist for the Clarence Derwent Award. **Price** was on the panel for the brass section for BBC Young Musician of the Year (2019-2020), and has been, throughout the assessment period, an adjudicator for the Gregynog Young Musician Competition, the Richard Fice Memorial Brass Award, the Young Musician of Gwent Competition, and the National Wind Band Festival. **Sanderson** was a panellist for the BBC Young Musician of the Year in 2015, 2018, and 2019, as well as for the Sky Arts series *Guitar Star* in 2015. She has served on the jury for guitar competitions at the Birmingham Conservatoire (2014), and the Royal College of Music (2015), and also for the Koblenz International Guitar Competition, Germany (2016), the London International Guitar Competition (2016), the Ida Presti Guitar Competition in Croatia (2018, 2020), and the Guitar Foundation of America (2017, 2019). **Smith** was a panellist for the piano category for BBC Young Musician of the Year in 2015, and for the Abertawe Festival for Young Musicians in 2014, 2017 and 2019.