

RIAM

Royal Irish
Academy of Music



**RIAM 175
A NEW MODEL FOR
MUSIC EDUCATION**

RIAM 175

A New Model for Music Education

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1. Executive Summary

The landscape of the musical performing arts is being transformed. Developments in new technology, changes in the music profession, audience segmentation and evolving modes of learning have all challenged traditional approaches to the training, assessment and education of performers. Added to this is an increase in the political and social awareness of our artists, our institutions and our young people, who are using their voices to call for inequality and injustice to be challenged, and for sustainability and climate issues to be addressed.

At the heart of the RIAM 175 Plan lies the vision and core values of RIAM Strategy 2020 (2015-2020) which remain key to our future: *excellence, inspiration, inclusion, innovation and support*. Their meaning in the context of RIAM 175, and how they will be articulated and developed moving forward, has been influenced by the implementation of the 2020 Plan over the past 5 years; by new trends in music performance and education across the world; by opportunities that the Digital world now brings; and by a growing dynamic connection between social responsibility and artistry.

RIAM Strategy 2020 brought the RIAM forward in terms of student numbers growth, quality of experience and graduate success. The successful completion of its strategic themes had a positive impact in Ireland's wider musical community and achieved an increased international profile for the institution. It sowed the seeds for the greater transformation to come.

Preparing RIAM 175

In preparing this strategy, RIAM looked overseas at internationally acclaimed conservatoires who are evaluating their mission, programmes and place in society; formed working groups to research best practice in music performance education; and consulted extensively with our stakeholder groups and the wider profession.

The '175' of the title refers to RIAM's 175th anniversary in 2023. This key anniversary year will be an opportunity to celebrate our past and will also represent the beginning of a new era for RIAM. The RIAM 175 Plan has been designed with this duality in mind – retaining the qualities that have brought us success, and adapting so that we might improve. The duration of the RIAM 175 Plan is 5 years, between 2020 and 2025, with 2023 as a significant cadence point.

COVID-19 pandemic and Black Lives Matter

Two shattering events occurred in the latter stages of preparing this strategic plan – the COVID-19 pandemic and the worldwide Black Lives Matter protests following the death of George Floyd at the hands of a US police officer. It is important to acknowledge the reality of these world events - one with its challenges of a potential global recession and the possibility of reduced public funds at a time when the RIAM is strategizing for a period of significant expansion, and the other which has brought a heightened awareness on the part

of our students and community about the systemic power abuses that are at large in our major institutions.

These events give us opportunities to learn and grow. We have explored the potential of at-distance working and teaching, finding inspiration and positives; we have researched best practice with our international peers, learning a lot; and we have had time to reflect on important humanitarian issues and re-connect with the value of music and the arts to offer comfort in the most difficult of times.

We have a new Campus coming on stream, a gifted workforce, inspiring students and a commitment to civic engagement. We remain positive and purposeful, and committed to our future course.

2. Vision, mission and values

RIAM's Vision

To be a leading international music conservatoire defined by the quality of its teaching and learning, the excellence of its programmes for professional and non-professional musicians, its range of opportunities for access to exceptional music education, the achievements of its alumni, the breadth of its global partnerships, and by its commitment to sharing its passion for music across the wider community.

RIAM's mission

Our mission is to lead music education, performance and participation in Ireland by being:

- The home of Ireland's leading musical pedagogues
- An advocate for access to music education and performance
- A safe, supportive learning, teaching and performance environment
- An exemplar of learning through reflective practice¹
- A nexus for the professional development of music practitioners
- A place where standards are set and assessed for musicians at all levels
- An accessible and welcoming venue for music performance, participation and appreciation

RIAM's core values

Excellence	An exemplary, student-focused, learning experience, through quality teaching, that delivers outstanding musical performance at every level
Inspiration	The finest programmes, challenging, inspiring and igniting a passion for music in all students.
Inclusion	Delivering a broad range of professional, non-professional, and access programmes in the belief that music benefits all, and making the RIAM accessible to anyone who loves music.
Innovation	Continuously challenging the status quo, learning through reflective practice, adopting new programmes and best teaching and learning practice and the use of technology, elevating standards and gaining international recognition.

¹ Reflective practice, in its simplest form, is thinking about or reflecting on what you do. It is closely linked to the concept of learning from experience, in that you think about what you did, and what happened, and decide from that what you would do differently next time. Reflective practice has huge benefits aside from music in increasing self-awareness, which is a key component of emotional intelligence, and in developing a better understanding of others. Reflective practice can also help to develop creative thinking skills in our student groups and will greatly inform the approach taken by our staff, given training and support.

Support Nurturing and fostering relationships with the students, the staff and stakeholders, so that all will feel supported, respected and valued and can achieve their best, and advocating for wider access to music education.

3. Goals, Objectives and Actions

The 4 strategic goals that the RIAM has identified in the RIAM 175 strategy are:

1. **Invest in Access and Inclusion for a modern RIAM**
2. **Embed reflective practice in RIAM's six learner groups**
3. **Leverage the benefits of the new Campus**
4. **Design a new organisational model**

The sections below articulate the reasons why the RIAM has chosen each strategic goal; set out the specific objectives by which we can measure the successful delivery of the goal; articulate the actions required to deliver the objectives; and set out the timelines in which each action will be implemented. Each action has its own separate work stream, cost plan and project manager, against which to measure progress and refine actions.

The first goal, devoted to **access and inclusion**, takes as its inspiration the speech of President Michael D. Higgins at his inauguration in 2018. *'The next seven years will offer opportunities to do things in new ways; including everybody. That requires identifying and facing exclusions, and more than just eliminating barriers, it means the exercising of new invitations. A real republic is a Republic of equality, of shared vulnerabilities and of collective capacities.'*

As a sector, music conservatoires' demographic and social backgrounds, traditions, training, and perspectives influence the decisions we make about artistic standards, student admissions, staff recruitment and how we teach, that profoundly affects others. We exercise power, and potentially dis-empower, based on a range of daily decisions and assumptions that are calling out to be examined. At their extreme, such power abuses include discrimination, segregation, racism, bullying and violence. Working purposefully towards overcoming conscious or unconscious power inequities will, we believe, foster greater social inclusion, creating a healthy and sustainable community of learning at RIAM.

The second goal focuses on **our six learner groups**, and seeks to draw on research and trends in music performance and reception to shape our programmes according to their musical goals, giving them a sense of autonomy in their own learning pathway. We also approach assessment in all learning groups in a synthesised way, combining assessment *of* learning (our grade exams and assessments) with assessment *as* learning (through guided self-reflection) and assessment *for* learning (with the tutor).

The third goal focuses on the unique opportunity RIAM has in during the lifetime of this Plan – the **major re-development of our premises on Westland Row**. This building project offers the RIAM nothing less than a revolution in the number and diversity of the learners we can welcome on site. It offers us the opportunity to use technology to maximum effect and makes it possible to add a new income streams to support RIAM activities.

The fourth goal responds to the three preceding goals, emphasizing the importance of an **organisational model** to drive change. Our faculty and staff are our most important asset. In a time of great change and opportunity, with the need to implement an access and inclusivity agenda in refreshed programmes and in a new campus, we need to communicate clearly with our staff, to be sure that we all are engaged, and that we all understand our roles in the evolving RIAM. Added to this, we must develop processes that support this organisational model including ICT and results-focused performance reviews.

Strategic Goal 1: Invest in Access and Inclusion for a modern RIAM

RIAM has contributed to access in music education since its foundation, through the provision of systematic music education nationally at junior and tertiary level, and in driving standards in the wider music teaching community through RIAM Exams. (RIAM's history of access and inclusion in music education, is detailed in Appendix A).

The RIAM access and inclusion agenda continues in this Plan, but with a greater emphasis on engagement with areas of social, geographical or intellectual/physical inequity. Such investment in access and inclusion will start with RIAM's governance structures, draw on solid research and technological advancements, and have flagship projects to assist in advocating for change and to celebrating success.

Objective 1.1: 'Governance'

To embed access and inclusion in RIAM's leadership and quality enhancement structure

Actions:

- Commission an access and inclusion evaluation and journey plan (2021)
- Devise an access and inclusion plan across all RIAM areas (2021-2025)

Objective 1.2: 'Student offer'

To review and improve our curriculum and delivery to attract students who have a declared disability or come from backgrounds of economic or social deprivation

Actions:

- Roll out the Access and Inclusion plan to reach to a wider base of applicants from minorities, economically or socially deprived backgrounds, with a disability or from cultural backgrounds currently not engaging with RIAM (2021/2025) (HOP/R)
- Seek funding from the Exchequer or philanthropic sources to bring the Access and Inclusion plan forward (2021/2025)
- Give RIAM faculty and administration relevant continuing professional development (CPD) drawn from best practice and RIAM's own research, and recruit new specialist faculty (2021/2023)
- Manage The Open Youth Orchestra of Ireland as a flagship ensemble for musicians with an Intellectual Disability (2021/2025)

Objective 1.3: 'Research'

RIAM will participate in international research projects on the theme of access and inclusion

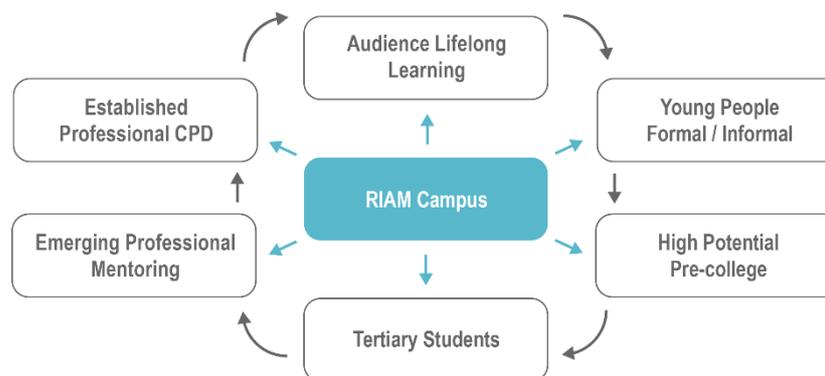
Actions:

- Take a leadership role in PRIhME, an EU project into power relations in higher music education, with the aim of overcoming negative power imbalances and improving access and inclusion in higher music education (2021/2024)
- Take a leadership role in an EU project examining gender inequality in music leadership, including pioneering work in non-binary identities (2021/2023)

Strategic Goal 2: Embed reflective practice in RIAM's six learner groups

RIAM's education strategy will develop robust programmes of music performance education that will specifically address the musical needs of the following six groups:

1. **School-age internal students, RIAM Exams candidates and the wider schools community:** Young people at primary and secondary level seeking formal and informal learning and assessment
2. **Young Artists:** High potential pre-college talents aspiring to professional training
3. **3rd / 4th Level:** Undergraduate and postgraduates seeking degree level education and training to industry standards requiring near-industry conditions
4. **Emerging Professionals:** Emerging professional musicians embarking on their careers
5. **Established professionals:** Established professional musician practitioners (performer and teacher) keen to refresh and develop their skills
6. **Adult appreciators:** Audiences engaged in lifelong learning and personal development



The diagram above indicates the integration between each of the six groups, and the centrality of the newly developed campus in connecting them.

For each learner group, The RIAM will offer exciting new approaches to education that reflect the new directions of the music profession. As more musical artists begin to define themselves outside the narrow definitions of 'composer' or 'performer', or as either 'classical' or 'jazz', or are seeking to combine different art forms such as visual arts and music, RIAM will offer greater choice in its programmes. Additionally, as more artists reflect social responsibility and civic engagement in their output, the RIAM will teach students about the role 'artist citizens' can play. This is an exciting time, one of great change, and RIAM's programmes are poised also to make that change.

At the heart of RIAM's educational programme development is emphasis on drawing on international trends and research in education to optimise the curricula, and also on the importance of encouraging reflection in the students and staff at all levels, to ensure that the RIAM continues to innovate and improve. For this reason, the priority is that reflective practice (or research-driven action) is at the heart of the programmes.

Reflective practice is, in its simplest form, thinking about or reflecting on what you do. It is closely linked to the concept of learning from experience, in that you think about what you did, and what happened, and decide from that what you would do differently next time. Reflective practice has huge benefits aside from music in increasing self-awareness, which is a key component of emotional intelligence, and in developing a better understanding of others. Reflective practice can also help to develop creative thinking skills in our student groups and will greatly inform the approach taken by our staff, given training and support.

To achieve this, one overall action across all performance groups is the need to appoint RIAM's first Head of Research, to drive RIAM's educational research strategy, to seek funding in appropriate areas, and to develop a culture in which reflective practice permeates all of RIAM's programme activities.

Overall Action:

- Appoint RIAM's first Head of Research (2021)

Objective 2.1: 'School-age internal students, RIAM Exam candidates and the wider schools community

Develop and enhance a student-centred and responsive curriculum for young people at primary and secondary level seeking formal and informal learning and assessment

Actions for internal students:

- Separate Junior RIAM into three distinct units (Early Years, Junior RIAM, Young Artist Programme) and recruit and train specialist teachers for each unit (2021)
- Appoint a Head of Junior RIAM to lead the Division (2021)
- Roll out new formative and summative assessments to support a diversity of students' learning pathways and encourage self-reflection (2021/23)

Actions for RIAM Exam candidates

- Revise current assessments to include tasks and repertoire that match the candidate's interests and focus (2021/2023)
- Further develop the online assessment format to offer the candidate more choice and open international markets (2021/2022)
- Improve the online application system to make it easy to access and apply (2021/2022)

Actions for the wider schools community

- Develop and implement an outreach strategy for informal music experiences, connecting RIAM faculty and students to young musicians nationally (2021/2023)

Objective 2.2 'Young Artists'

Develop programmes that nurture high potential pre-college talents aspiring to professional training

Actions:

- Create a Young Artist Programme that offers the right combination of mentoring for resilience and musical skills development (2021/22)
- Build relationships with networks of specialist providers and private music teachers, offering scholarships for those who wish their students to move to high performance musical study at RIAM while still at school age (2021/2023)

Objective 2.3 '3rd /4th Level

Offer undergraduate and postgraduate students relevant and inspiring training to industry standards in near-industry conditions

Actions:

- Roll out revised RIAM tertiary curricula connecting to the Trinity Education Project (TEP), and responding to changes in the music profession (2021-2023)
- Offer more choice and autonomy to the student throughout all programmes through credit-bearing electives, including study in specialist areas, non-Classical genres, post-disciplinary studies and social responsibility (2021/2022)
- Participate in EU research to enhance wider and more flexible graduate skills including leadership and business skills, digital and entrepreneurship, and embed these in programmes (2021/22)

Objective 2.4 'Emerging Professionals'

Offer bespoke support to emerging professionals embarking on their careers

Actions:

- Establish a Professional Mentorship programme to allow emerging professionals to establish their careers situations under the guidance of a teacher with expertise in their area (2022/2023)

Objective 2.5 'Established Professionals'

Offer established professional practitioners the opportunity to refresh or develop their skills

Actions:

- Formalise RIAM's recognition of private music teachers nationally and encourage CPD through AT-RIAM, Advanced Teaching certification (2021/2022)
- Establish flexible courses to build new skills in mid-career musicians who wish to diversify. (2021/2022)
- Develop bespoke industry/corporate programmes based around technology, the orchestra, voice and improvisation that combine music appreciation and participation with hard organisational skills such as team building, communication and problem solving (2022/2023)

Objective 2.6 'Adult Appreciators'

Answer the needs of Audiences, Lifelong Learning and personal development enthusiasts

Actions:

- Establish an Adult Division to assist adult musicians to find new social networks and a creative outlet through music lessons (2021/2022)
- Develop an audience engagement strategy to connect all 6 learner groups to the new Campus and through digital and live means (2021/2022)
- Based on the audience engagement plan, found a calendar of events that offers experiences that answer each segments' individual needs (2021/2022)

Strategic Goal 3: Leverage the benefits of the new Campus

The RIAM has operated from its existing Westland Row Campus almost from its foundation. It has for several years suffered from overcrowded teaching and performance facilities that have not done justice to its status in the conservatoire sector nationally and internationally.

In October 2018, the Irish Government formally announced a €9 million capital commitment towards the €22 million refurbishment of the RIAM's Premises at Westland Row. This investment by Government constituted a major vote of confidence in the RIAM and provided us with the opportunity to attain significant private donations from Irish and international philanthropists. Construction began in May 2020 and the Campus is set to open in September 2021.

The ability to teach, perform and learn in a Campus that is fit for purpose is a hugely energising prospect for the institution. Having a professional recital hall as the nexus of our work will be an astonishing experience. The infrastructure will inspire our programmes and will raise standards across the institution. We will work hard to exploit the full potential of this significant asset. (Please see: The New RIAM Campus at Westland Row in Appendix B)

Objective 3.1 'More students'

Double the number of RIAM students to widen access

Actions:

- Set a 5-year plan for student recruitment across all stakeholder groups and instruments/voice (2021/2025)
- Increase the number of staff at RIAM by 50%, responding to the student recruitment strategy (2021/2025)
- Onboard a CRM and ERP system to enable RIAM to deepen its relationships with applicants, students, audiences, partners and suppliers (2021/2023)

Objective 3.2 'Education-Profession Nexus'

Integrate the educational work of the RIAM with professional artists who use our Campus

Actions:

- Agree residencies for the new recital hall to blend student experience with professional performances, masterclasses and workshops (2021/2022)
- Develop a programme of high-quality performances, open rehearsals, and masterclasses, driven by RIAM's educational agendas, live and streamed to and from the Recital Hall and other campus venues using resident ensembles, visiting artists and students (2021/2022)

Objective 3.3 'Digital Investment'
Invest in Digital technology for a broader reach

Actions:

- Devise a Digital Strategy to enhance RIAM's educational and performance work (2021)
- Invest in a comprehensive digital broadcast and communications infrastructure to support the Digital Strategy (2021/2023)

Objective 3.4 'New Incomes'
Maximise new income opportunities of the campus

Actions:

- Commission an assessment the potential of the campus as a new source of income (2020-2021)
- Appoint a venue team to manage the new income activities and services on Campus (2021/2022)
- Increase the amount of philanthropic giving to RIAM, leveraging the increased offer and profile arising from the campus re-development

Strategic Goal 4: Design a New Organisational Model

In order to serve RIAM's six learner groups and ensure they connect with each other, to deliver the Access and Inclusion agenda, and to maximise the exciting potential of the new RIAM Campus, RIAM's organisational model and processes must also change and adapt.

This will require an implementation plan that enables us to pool our artistic, educational and physical resources, and use new technology to achieve broader reach and greater administrative integration. The proposed expansion of RIAM students and staff will require a stronger management infrastructure, the competence to exploit the full range of enabling technologies available as we scale up, and more investment in marketing and communications to underpin our recruitment strategy.

Objective 4.1 'Human Resources': Devise a responsive Human Resources strategy to capture staff engagement, organisational needs and skills requirements

Actions:

- Review the organisation to ensure that all job functions are aligned, and revise roles or hire additional staff where required (2021/2023)
- Seek to implement a 'fit for purpose' job evaluation/grading review process (2021)
- Design and implement a 'results-led' performance management process (2021)
- Put in place a CPD programme and skills development initiatives (2021/2023)
- Develop a plan to manage retirements and succession (2021/2025)

Objective 4.2 'Operations': An efficient and effective operational structure to deliver the best services to our stakeholders

Actions:

- Review and revise current administration processes to ensure that they are fit for purpose and support the learner experience (2021/2022)
- Integrate finance team functions across all platforms and allow greater autonomy to academic leadership in managing their budgets (2021/2023)
- Roll out and continuously review a revised Board of Studies/Academic Committee structure, including new committees such as an RIAM Inclusivity and Diversity Leadership Council, RIAM Artistic Planning Committee and Junior RIAM Committee to drive curriculum change (2020-2025)

Objective 4.3 'ICT Road Map': Innovative use of technology to map out and achieve our organisational vision

Actions:

- Undertake a review of our ICT infrastructure and systems to ensure that they will meet our organisational and educational requirements (2021/22)
- Develop and implement an integrated ICT Roadmap to acquire technology supports that enhance the administration and operational systems of the organisation (2021/22)

Appendix A:

The History and Future of RIAM Access and Inclusion

Introduction: RIAM's DNA of Access and Inclusion

RIAM is a national conservatoire for music, an institution which has been involved in the musical training or assessment of over 1,000,000 people since its foundation in 1848. No comparable cultural educational institution in Ireland has had this reach and influence.

RIAM was founded to provide young Irish people with access to music education in the newly formed 'conservatoire' model inspired by similar institutions in Leipzig and Paris. The idea of a music institution that trained aspiring performers outside the closed apprenticeships of the Court or Church was a radical one, and RIAM was the first Irish point of entry to this quality open access education.

In 1890, the RIAM founded the Municipal School of Music on its premises, a music school devoted to training brass band players from Dublin city. Again, this was an idea inspired by similar national projects in Italy and France designed to foster civic engagement and national pride. That school was to leave the RIAM decades later to become the TU Dublin Conservatory of Music and Drama.

Aside from its conservatoire training, perhaps the most notable and unique intervention by the RIAM in facilitating access to quality music training – and also one of the oldest, dating back to the 1894 – is RIAM's national instrumental music and drama evaluations, offered on a nationwide basis and comprising 40,000 students across every county and region. RIAM Exams provides a valued service in terms of drafting/updating curricula, providing coaching/training for local music teachers, organising examination centres in 1,700 locations, appointing and briefing examiners and Chief Examiners (to assure consistency of assessments) and offering feedback to students and teachers, aimed at improving music performance education nationally.

When RIAM developed Ireland's first performance degrees in the 1980's, access was also an ambition. Prior to these degrees, talented performing musicians had to leave Ireland in order to study music performance at tertiary level. RIAM degrees were founded so that gifted Irish musicians could access the highest professional training in their own country.

In 2020, having successfully established a junior conservatoire, national examination body and quality tertiary programmes, the RIAM has moved on to define its access agenda in a new and exciting way.

In the Digital age, we have new opportunities for teaching and assessment to flourish in formats that move beyond live experiences and into online and streamed experiences.

Digital advancements allow us to teach and assess at-distance, levelling the playing field for those who live far away from the RIAM, or whose home situation prohibits them from journeying into Dublin's city centre, or affording us the opportunity to keep our citizens safe, as in the recent instance of the COVID-19 pandemic. RIAM 3 and 30's access agenda will address **geographical barriers**.

Breakthroughs in music education now allow for people with either physical or intellectual disabilities to have access to music education and participation, a sector of society who would have been mostly barred from active music making, and certainly not considered as having the potential to reach excellent standards in their musical output. RIAM has an emerging research profile in this area with the development of the Le Cheile Ensembles and the Open Youth Orchestra of Ireland. RIAM 3 and 30's access agenda will address **intellectual or physical barriers**.

'Classical' musical artists no longer automatically identify themselves according to one genre or one role, with the composer/performer or composer/performer/improviser on the rise, and crossover repertoire becoming standard. In this new area of fluid genres and roles, we have the opportunity to welcome students from geographical or social backgrounds that heretofore would not have seen the RIAM and its core offering as their natural home, enabling us to refresh our musical aesthetic and to explore a greater variety of musical languages. RIAM 3 and 30's access agenda will address **social or cultural barriers**.

RIAM is not alone in considering the barriers that have traditionally kept our student and staff demographic narrow. These are the trends for access and inclusion that conservatoires internationally are considering, reviewing their procedures from entry to exit, to identify the often unarticulated (and therefore unchallenged) institutional norms that keep a wider profile of individual from joining our institution. Overcoming barriers to reach a wider group will define the RIAM in the coming years and build its reputation as a conservatoire which is innovative, inclusive, inspirational and supportive, and whose musical programmes connect social responsibility and civic engagement to musical artistry.

Creative Ireland and widening access to music – a catalyst for RIAM

The Creative Ireland Programme (2016-2022) has proven a more decisive catalyst for change than anyone at first could have anticipated. Beyond its public good as seen throughout Ireland's communities, its 5 Pillars have also inspired and galvanised institutions such as the RIAM to look beyond its existing mission and ask more of itself.

What began as a bid for Creative Ireland funds in 2016 alerted us to the potential of new directions for music education and participation, most notably in terms of promoting accessibility for the disabled to music making, a basic human right which is globally lacking adequate response.

The United Nations Convention on the Rights of Persons with Disabilities (2008) was created 'to promote, protect and ensure the full and equal enjoyment of all human rights and fundamental freedoms by all persons with disabilities, and to promote respect for their inherent dignity'. The Seoul Agenda for the Development of Arts Education (2008) states

that 'Arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other'. It further states that 'Arts education can make a direct contribution to resolving the social and cultural challenges facing the world today.'

The Bonn Declaration for Music Education (2011) states that 'Access to music education and active music participation is a human right which has to be ensured for people of all ages and all backgrounds in Europe, guaranteeing that all citizens are given the right to express themselves freely through artistic means.' The European Agenda for Music (2018) calls for 'Improved access for each and every member of society to participate in music, in formal and non-formal settings.'

Based on the above statements taken from policies and human rights commitments, it is clear that at international policy level, there is a commitment to offering music education opportunities to all members of society, as a means of resolving social and cultural challenges. At Irish policy level, the Culture 2025 Policy and its articulation through the Creative Ireland Programme shows clear Governmental commitment to making culture and creativity the cornerstones of Irish society, the means by which our people will thrive. Such opportunity must be available to all of our people, the right of everyone to participate in the cultural life of the nation.

RIAM has responded to this call to widen participation in music by becoming the first conservatoire in Ireland and the UK to recruit a music therapist to faculty (working with musicians with special needs on-site). This is a fundamental element within the wider process of 're-imagining' the RIAM as a conservatoire, a place where a wider range of stakeholders with different physical and intellectual needs can unite with one shared identity – being an RIAM musician. A 'Music Discovery Hub' devoted to those with special needs is designed into the new RIAM Campus, and requires only additional staffing to make it a place for students of all abilities to develop their artistic voice.

Additionally, and in response to the above national and international policies, the RIAM identified in Ireland an absence of projects that offer disabled musicians appropriate instruments and performance opportunities to perform in ensembles. We sought funding to address this gap.

RIAM's Le Chéile Project was awarded Creative Ireland funds in 2018. The project has developed music ensembles for young disabled musicians in every province in Ireland culminating in the founding of the Open Youth Orchestra of Ireland (OYOI), the EU's first national youth orchestra for disabled musicians, which reached its first milestone in September 2019 with an inaugural performance in Athlone.

The RIAM proposes to re-frame its identity as a fully inclusive conservatoire across all of its strategic areas, a direction that can be credited to Creative Ireland and Culture 2025 as the inspiration and enabler of this innovative flagship initiative.

The vision is that over time, musicians with disability will be mainstreamed in all musical experiences at RIAM (from amateur to pre-professional music education) and will not be seen as something different. This will have a positive effect on the wellbeing of those with disabilities in providing more equity of access, and also to their families and the community who will see our national conservatoire embracing diversity in music performance - a sphere that is currently less open than it could be.

RIAM has begun to address an inequity of provision in terms of access to music education for disabled people. This new direction needs support in terms of the required staff and infrastructure to nurture this key development.

Access and inclusion cannot be addressed in a single issue, such as disability. Change needs to come from the systems and structures in RIAM and by examining our own traditions and beliefs which may be barring a significant proportion of the population from seeing us as the right place for their music education. We are working towards a time when diverse groups can see RIAM as an exciting place to study, based on a message, processes, behaviours and programmes that make them feel welcome and supported.

Appendix B:

The New RIAM Campus at Westland Row

The development of the RIAM footprint

The RIAM has operated from its existing Westland Row Campus almost from its foundation. Originally renting a few rooms on the street, it subsequently purchased its buildings with the help of endowments in the late 19th century, acquiring additional buildings as they became available.

In 2000, when the last significant campus refurbishment took place, the RIAM had 36 tertiary students and 1300 pre-college students. In 2020 that number has grown to 156 tertiary and 1,752 pre-college students.

The RIAM has for several years suffered from overcrowded teaching and performance facilities that have not done justice to its status in the conservatoire sector nationally and internationally. Particular problem areas include: poor classroom teaching accommodation; too few teaching and practice studios; a substandard recital hall for music; a library too small to accommodate students; and a general problem of accessibility.

Exercises were undertaken in 2014 to assess the viability of RIAM moving to a brownfield site away from Westland Row. Recognition of our connectivity to national transport systems, a location adjacent to our accrediting university Trinity College Dublin, and the potential to expand the site on Westland Row culminated in the decision to remain on Westland Row.

Funding the capital project

The RIAM campus re-development was agreed by the Board of Governors as fundamental to the future success of the RIAM. Planning for its construction began in 2014. Procuring Todd Architects as design team leaders in 2016 and subsequently receiving planning permission in December 2017 were important milestones, enabling RIAM to seek Government and private funding to finance this ambitious plan.

In October 2018, the Irish Government formally announced a €9 million capital commitment towards the €22 million refurbishment of the RIAM's Premises at Westland Row. This investment by Government constituted a major vote of confidence in the RIAM and provided us with the impetus and the opportunity to attain significant private donations from Irish and international philanthropists. The fund-raising campaign has been remarkably successful and we are eternally grateful to our donors for the support they have given us.

The €22 million campus re-development is funded as follows:

Grant from DES/DCHG	€9 million
Private donor funding	€9 million
RIAM own resources	€2 million
AIB loan (if required)	€2 million
Total	€22 million

Campus Facilities

The new RIAM Campus will provide the institution with the following facilities:

- **75 teaching rooms**, acoustically adaptable to a range of timbres with natural light in all rooms and space for solo and ensemble rehearsal, doubling the current provision.
- **300 seat recital hall**, acoustically designed by Sound Space Vision (Menuhin Hall, Surrey; King's Place, London) to professional standards for solo and chamber music. Such a venue is currently lacking in Dublin. Audio visual equipment will bring the hall to the highest standards for recording and live stream broadcasting across continents.
- **5 distinct faculty zones**, voice, strings, keyboard, musicianship and wind, brass and percussion - allowing the specialisms to work and gather in a concentrated space
- **An opera studio**, housing RIAM and visiting opera company rehearsals in a double height space with sprung floor
- **60 seat lecture hall**, designed for teacher training, academic lectures and music appreciation
- **A music discovery hub**, a suite of rooms specifically designed to assist the musical and personal development of people with special needs. This hub will be the official home of the Open Youth Orchestra of Ireland
- **A sonic arts hub**, with recording studio and mac suite, working with composition students and performers in the creation of electro-acoustic music
- **4 ensemble rehearsal rooms**, designed to facilitate large ensemble rehearsals and masterclasses
- **1 library/research hub** with adjoining seminar room, connecting to electronic musical resources for young RIAM students waiting for their lessons in the concourse below

The campus will be on a par with conservatoires internationally with a proto-performance environment that is dominated by a professional venue in the form of its new recital hall. Thanks to this array of resources onsite, the RIAM will be able to mount an impressively large and varied programme of education and assessment, performances and workshops.

The new RIAM campus will provide us with the infrastructure to:

- Double the intake of students and examination candidates
- Match the scale of a particular activity to the most suitable space

- Embark on ambitious and varied programming initiatives to enable us to attract and retain a more diverse audience
- Offer a professional platform to emergent artists for whom the size of the main hall of the National Concert Hall is unsuited to their work, and its lesser rooms acoustically inappropriate
- Integrate the educational work of the RIAM with professional artists who use our recital hall, opera studio and rehearsal rooms, blending student and professional performances, masterclasses and workshops on one site. Potential residencies for the new recital hall include Ireland's leading ensembles such as the Irish Baroque Orchestra, Irish Chamber Orchestra and Chamber Choir Ireland
- Generate new rental and commercial income streams

Although primarily designed to meet RIAM's needs, the facilities in the new campus have been developed with a keen eye to complementing, not duplicating, other venues locally. For instance, there is no black box theatre space as RIAM's fully staged operas will continue to be mounted in the nearby Samuel Beckett Theatre, TCD. There is no canteen beyond a student and staff common room, encouraging stakeholders to use local restaurants and shops.

AIB has committed to putting a work of an Irish artist in each one of the over eighty rooms in the new campus, adding further lustre to the campus and connecting our musical programme to the visual arts. We are grateful to the bank for this wonderfully inventive way of making their collections more accessible to the public.

Managing the enhanced Campus – a need for a commercial and services partner

The next phase of the management challenge will be to ensure delivery of the agreed specification of the RIAM Campus project, occupy the building smoothly and efficiently and plan and deliver management of the enhanced facility once it is open. This will entail defining the service levels of artist and audience experience needed to operate the building to an appropriately professional standard, and achieve levels of stakeholder experience higher than that enjoyed on the premises previously.

RIAM's intention is to engage a commercial partner to manage both the venue and services across the Campus, ensuring that the commercial potential of the site is maximised and that the Campus is maintained to a good standard. An audit on the commercial potential of the Campus will be commissioned in the academic year 2020/2021 which will outline the costs and potential income from the Campus.

Once the findings of this have been considered, RIAM may move on to tender for a commercial and services partner.

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