

Institution: Royal Academy of Music
Unit of Assessment: 35
<p>a. Context</p> <p>Research activity at the Academy focuses on the investigation of musical creativity and interpretation, whether through performance-led research, composition, historical and critical musicology, organology, or a combination of two or more of these sub-disciplines. The Academy has an important collection of musical instruments and artefacts, and a strand of research activity is directed towards understanding and explaining the cultural significance of items from the collection.</p> <p>Given the specialist Mission of the Academy and the focus of our research, the main non-academic user groups, beneficiaries and audiences for that research are: the music profession; broadcasters; the recording industry and music publishing industry; manufacturers of musical instruments; audiences for music, whether in London and the South East of England through live events, or more widely through recordings, broadcasts, websites and published scores; museums, libraries and galleries.</p> <p>The main types of impact stemming from this research activity are: generating new ways of thinking that influence creative practice; creating and supporting new forms of artistic expression; contributing to innovation and entrepreneurial activity through the design and delivery of new products and services; contributing to economic prosperity via publishing, music, museums and galleries, and broadcasting; preserving, conserving and presenting cultural heritage. Indicative examples of these types of impact are given in section (b) below.</p>
<p>b. Approach to impact</p> <p>As a specialist institution located in the heart of London for almost 200 years, the Royal Academy of Music has been able to develop and sustain extensive networks in many areas of the music industry, the media and publishing. It has acquired a large local and regional audience for its public events, including its research events. And it employs academic staff, many of whom combine their work in higher education with careers at the highest levels of the music profession. These three factors have enabled the work of the Academy – whether in research, scholarship, professional practice, or a combination of them – to reach beyond higher education. Together with the encouragement the institution gives to collaboration between Academy researchers and external partners, they underpin a culture in which it is the <i>norm</i> for research to have an impact beyond academia, especially on practices in the music profession and in cultural benefits to the wider community. The deep roots of this attitude towards the wider utility of research have helped the institution to support and nurture the impact strategies attached to research undertaken by early-career researchers through mentorship and training.</p> <p>The Academy recognises the strategic and economic importance of the translation of its research into commercial application, and the particular relevance of Business-University collaboration following the publication of the Wilson Review (<i>A Review of Business-University Collaboration</i>) in 2012. It is also recognised that commercial applications of much Academy research is focused in the music industry and/or the heritage sector. The Academy continues to develop the commercialisation of its research by: (i) supporting and promoting research projects that involve</p>

collaboration with the music industry, including, but not limited to, music festivals, music and performing arts venues, concert series, the record industry, musical instrument manufacturers, music publishing, and broadcast media; (ii) supporting and promoting research projects that involve collaboration with the heritage sector, including, but not restricted to museums, libraries, and galleries; (iii) fostering the commercial development of research outcomes from the Academy's innovative research degrees programme; (iv) providing training for research staff and research students, and support for researchers working in the music industry or related fields.

Recent examples of research-business collaboration at the Academy are:

- (i). Christopher Redgate's AHRC-funded project '21st-Century Oboe' (2009–2012) has resulted in a radical redesign of the oboe and its keywork, with an extended upper register and microtonal capacity, and a significant expansion of its multiphonic capabilities. The project involved a collaborative partnership with the instrument manufacturer Howarth of London, who are now manufacturing and selling the new Howarth-Redgate oboe. A series of compositions for the new oboe have been commissioned from leading composers, recordings of which are being released on the Metier label.
- (ii). Between 2008 and 2013 Professor Jonathan Freeman-Attwood has drawn on his research on performance traditions and recording techniques in producing over 20 recordings for Hyperion, Linn, Channel Classics and Avie, including the Gramophone 'Record of the Year 2010' Complete Byrd Vol 13 *Infelix Ego*, *The Cardinal's Musick* (Hyperion) (CDA 67779). He has also developed the materials for, produced and performed in three solo discs of music 're-imagined' for the trumpet, including *A Trumpet Masque* (2008), *Romantic Trumpet Sonatas* (2011), and *A Bach Notebook for Trumpet* (2013), all on the Linn label.
- (iii). Professor Joanna MacGregor has drawn on her research in twentieth-century and new music repertoires in the programmes she has developed (and contributed to as a performer) as Director of the Bath Festival between 2008 and 2012.
- (iv). Daniel-Ben Pienaar's research on interpretative and performance traditions in Mozart profoundly influenced his recordings of Mozart's complete Piano Sonatas, issued as a critically-acclaimed five-disc set by Avie.
- (v). Recent PhD student Sten Lassmann recorded five volumes of piano music by the Estonian composer Heino Eller as an integral part of his research project, many of which are premiere recordings. These recordings are being released on the record label Toccata Classics.
- (vi). Current PhD student Simon Cox has secured a 10-disc contract with Naxos as part of his doctoral project creating a new repertoire for brass ensemble.
- (vii). Gary Carpenter's *Listening Project Symphony* was a collaboration with BBC Radio 4. Its development was documented in a series of broadcasts, and its first performance was broadcast live.
- (viii). Dr Philip Cashian and Christopher Austin collaborated with Academy research students and Gail Zappa in transcriptions of Frank Zappa's music for the *Zappa* disc released on the Academy's own CD label in 2012.
- (ix). Peter Sheppard Skærved's *Only Connect* Exhibition at the National Portrait Gallery (2011) and his collaboration with the Library of Congress on *The Paganini Project* in 2012–13. (See Case Study: Only Connect: Research and Performance in Museums.)
- (x). Dr Alyn Shipton's research has deeply informed his work as a broadcaster on BBC Radio 3 and Radio 4, thereby underpinning his work in the public understanding of jazz and popular music. He is the presenter of the weekly Radio 3 programme *Jazz Record Requests*, and frequently contributes on jazz and popular music topics to Radio 4's *Front Row* and *Last Word* programmes.

Impact template (REF3a)

(See Case Study: Public Understanding of Jazz and Popular Music.)

Historically, the Academy has identified impacts from its research activities anecdotally: for example, by celebrating the success of recordings, new compositions, performances and publications as measured in prestigious awards, critical acclaim in the press and broadcast media, and outstanding sales or audience figures; and by tracing the impact of research on professional practices, largely through reports from distinguished visiting artists and colleagues who have independently encountered the impact of Academy research in their lives as professional musicians. Since 2008, the Academy has taken steps to gather impact data and to compile impact narratives more systematically, through periodic censuses conducted by the Research Management Team.

c. Strategy and plans

In its Research Strategy for 2013–2018, the Academy has included several plans designed to develop its approach to impact. All applicants for internal research funding will be required to include a detailed impact strategy in their application. This will form a significant part of the assessment process by which the Academy's Research Committee will award the grants at its disposal. The Academy will identify researchers who have strong records in achieving research impact through different routes and models (direct and indirect, linear and diffuse, planned and unforeseen, etc) and designate them as 'Research Impact Champions' with a remit to mentor other researchers and advise the Academy's Research Committee on the evolution of its approach to impact. Academy researchers will be required to maintain impact data on their research and to report this data periodically to a designated member of Academy staff. Through this means, the Academy will establish a register of research impact, systematically gather impact data and compile impact narratives. These narratives will be published on the Academy's intranet site and will inform an annual staff development event on research impact.

d. Relationship to case studies

The two case studies submitted in REF3b exemplify the ways in which Academy researchers use their established networks outside academia to generate impact. Peter Sheppard Skaerved's projects Only Connect and The Paganini Project are typical of the Academy's impact narratives in that the impact was planned from the outset, both the research and the means of impact were deeply affected by strategies Sheppard Skaerved has developed over many years within the context of the Academy (specifically, through public presentations on his collections-based research in the Academy's museum), and Sheppard Skaerved's performances and collaborations with composers were at their heart. The impact of Dr Alan Shipton's research, described in the case study Public Understanding of Jazz and Popular Music, was also the result of a public-engagement strategy he has developed over many years. But in other respects it exemplifies a less typical strand within the Academy's profile, in that the impact – though mostly direct – was not an integral part of each underpinning research project. Nevertheless, Shipton's case study offers a very useful model to other Academy researchers in the way the impact of one project opened doors towards the development of the next.